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Japan CD Demand Outstripping Supply

By SHIG FUJITA

TOKYO: Sony and Nippon Columbia (Denon) are feverishly working to meet the needs of Japanese consumers for Compact Disc players and software. The system was launched here last October.

Retailers are asking customers to wait up to four weeks for hardware delivery, and Sony has doubled produc-

New Chiefs In E/A N.Y. Move

By PAUL GREEN

LOS ANGELES: Elektra/Astylum is shifting its headquarters to New York in the wake of Joe Smith's resignation as chairman and the appointments of Bob Krasnow as chairman and Bruce Lundvall as president. At its new base, the label will be utilizing financial and other

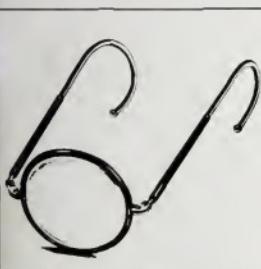
(Continued on page 76)

duction capacity to 10,000 players a month. A further 50% increase is expected for the coming year. Both companies are too busy filling software orders to accept any outside requests for custom pressing.

According to Sony's Yasuhiko Kurada, his company has produced and sold 20,000 CD players in just over two months. Sony, which was first on the market together with Hiachi and Columbia's Hitachi-made players, has scored an early lead with the lowest-priced machine (\$699).

Hiachi says it plans to double production this month, to 6,000 units monthly, in addition to manufacturing a reported 500 players a month for Columbia, which itself reports being out of stock due to heavy demand.

Sony's research indicates most (Continued on page 56)



BURNED BY SCIENCE—SPECTACULAR MUSICAL VISIONS FROM THOMAS DOLBY: Thomas Dolby's new mini LP, *Blinded By Science* (MCA 15007), is a spectacle in sound and sight. Dolby delights the ears with five uniquely astounding tracks and amazes the eyes as well with "She Blinded Me With Science," already among MCA's most requested new videos. On records and new high quality XDR cassettes from Harvest, distributed by Capitol

(Advertisement)

Leaders Flock To Billboard's Program Meet

PASADENA: As audio programmers and other leaders of the broadcast industry prepare to attend the Billboard Radio Programming Conference here Thursday through Saturday (20-22), panelists and participants are still signing on at Venue in the Huntington-Sheraton Hotel.

Barry Mayo, outspoken p.d. of WABC-TV, New York, and WABC New York, will come to grapple with the black vs. white issue in the music/radio business at a Saturday night (22) session. Beau Phillips, p.d. of KISW Seattle, has been added to the home taping/album tracking hearing Thursday night.

Steve Wozniak, chairman of Apple Computer Corp., which put together the U.S. Festival, and a co- (Continued on page 76)

-Inside Billboard-

• **PROGRAMMING CONSULTANT** John Sebastian is working on a new format to debut in June. He won't reveal specifics yet, but promises a departure from AOR, with which he's usually associated. Radio, page 15.

• **NARM IS ACTING** swiftly to exploit the promotional value of the '82 Grammys, the nominations for which were announced last week. Retailers are to receive posters, stickers and other support materials for use during the pre-awards stretch. Details and all the nominations, pages 4, 67.

• **AM STEREO** didn't generate much excitement at last week's Consumer Electronics Show, but there were some developments of note detailed in Radio, page 15. Other reports from Winter CES appear on pages 3, 32, 34, 65.

• **MIDEM OPENS** in Cannes next Monday (24) with more exhibitors than last year, including 50 firms participating in the regenerated classical event. Talent showcases have also been upgraded. Pages 3, 9.

• **RETAIL PREFERENCE** in cassette packaging appears to be the 12-inch spaghetti box, according to a newly released NARM survey. The results will be released at the association's retail advisory committee next month. Retailing, page 30.

• **ROCK STATIONS** have been instrumental in developing a buoyant talent market in Canada, including such outlets as Toronto's CHUM-FM and Q-107, and "free-formed" CFNY-FM. Broadcasting updates are part of Billboard's market profile on Canada, opposite page 40.

Computer Software Lures Vidgame Firms

By LAURA FOTI

LAS VEGAS: As consumers of video games step up to home computers, software suppliers are rapidly expanding their product horizons.

At least six video games firms—Activision, Coleco, Imagic, Parker Bros., U.S. Games and Starpath—announced their intentions to develop computer software at the Consumer Electronics show here Jan. 9. All plan to have product at the

Pickwick links with Softsel Computer Products, page 3.

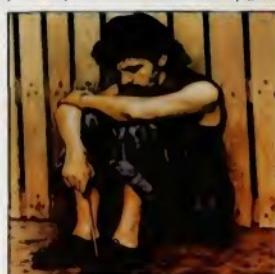
next CES, June 5-8, in Chicago. And our company, Wall Street Telecommunications, which never manufactured a video game, also is moving into computer software.

Games manufacturers stress that their new area of activity does not by any means portend the death of video games. But they point out that the computer industry holds the po-

tential for even more rapid growth. Frank Manero, vice president of marketing for Activision, says sales of 1982 sales of computer software units in excess of 20 million.

This branching out by games firms means that mod will begin to offer software in areas other than games—such as educational and personal productivity titles. "Programmable game machines like the way

(Continued on page 65)



Start the new year off on the right foot with Deejay's *Midnight Runners*. Their international smash, "Come On Eileen" (761189), is already one of the top requested songs on AOR radio today. "Toe-Hold-Ay" (SRM 14069), the de

but American album from Deejay's *Midnight Runners*. You'll hum these tunes forever. On Mercury. Marketed by PolyGram Records. (Advertisement)

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RED RIDER

NERUDA ST-1022-15

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Produced and engineered by David Gahr
at Studio One, Los Angeles, California. Recorded by David Gahr



RED RIDER



Cassettes from CAPITOL

Capitol

News

REPORTS FROM WINTER CES

Mood Is Upbeat; 75,000 Attend

By LAURA FOTI

LAS VEGAS—Although the emphasis at the Winter Consumer Electronics Show was undeniably on computers (separate story, page one), a generally positive—if not exuberant—mood among all exhibitors and attendees was based on exciting developments in virtually every area.

With a record-breaking attendance of 75,000, this Winter CES was the most crowded to date. The Compact Disc was widely visible and

Additional reports from Winter CES appear on pages 1, 32, 34, 65.

Photos, page 64

much talked about, and a new interest in improved audio-for-video was evidenced by Beta Hi-Fi demonstrators, which generated constant lines of curious attendees. Video game companies offered celebrities and upbeat opinions, while virtually all of them announced their new involvement in the computer software field. Video software pricing experiments, including "An Officer And A Gentleman" at \$29.95 in the

(Continued on page 65)

Compact Disc Demos Put Spotlight On Audio

LAS VEGAS—Building anticipation for the U.S. launch this spring of the digital Compact Disc brought the laser-read Sony/Philips innovation to center stage at the Winter CES, infusing new interest and the promise of renewed vitality for audio.

Signs of the sophisticated new audio technology is poised for roll-out were manifold, even as some CD software and hardware licensees continued to hedge their bets by showing only prototypes, and by withholding firm plans or timetables for introduction of their own CD players and disks.

Interactive Vid Unit Via RCA

LAS VEGAS—RCA's next generation of CED videodisk player will be introduced in the second half of the year and will feature interactive/random access capability, according to Joseph Donahue, vice president and general manager of the RCA Consumer Electronics Division. The new machine will lead to the development of new forms of programming for the CED format, Donahue said, adding that pricing has not yet been set.

(Continued on page 65)

Blank Tape Firms Tackle Price Flux

By EARL PAIGE

LAS VEGAS—Blank tape marketers were at Winter CES Jan. 4-9 reviewing various strategies to address the problem of fluctuating prices. Numerous signs of price volatility surfaced, too, including the dramatic suggestion that blank tape has become bullion.

"Huge quantities are being exchanged just like money," for other goods," asserted John Dale, vice president and general manager of Fuji. He went on to say he was surprised that some people seemed shocked by his description of blank tape as bullion. "It's been going on for a long time. Why aren't exhibitors talking about it?"

One blank tape exhibitor polled on price fluctuation did not dispute Dale's assertion. "We get a lot of strange requests for products," one Memorex executive said.

However, marketers point to numerous reasons for price destabilization. Dale, too, cited 10 different causes, explaining, "The manufacturer plays a small role in it."

Most marketers laud the impact of price flux on retailers. It causes

(Continued on page 33)

Softsel, Pickwick In Rack Pact Major Step In Home Computer Mass Merchandising

By SAM SUTHERLAND

LAS VEGAS—The rapid proliferation of mass merchandised units by home computer hardware and software is dramatically underscored by a new agreement between Pickwick and Softsel Computer Products unveiled last week during the Winter CES here.

News of the Pickwick/Softsel alliance, which is designed to promote the home electronics gathering, came as virtually every major rack-jobbing firm was attending CES to keep tabs on the fast-moving per-

sonal computer field, itself a focal point at this year's show (separate story, page 1). The growth of home computer hardware and software is dramatically underscored by a new agreement between Pickwick and Softsel Computer Products unveiled last week during the Winter CES here.

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sonal computer software, has introduced the first extensive deal ever to be made available for consumer products.

As for the Pickwick linkup, the partnership will see the Minneapolis-based rack services giant providing merchandising and in-store support, including training of store personnel and management, while Softsel is to develop products, determine inventory selection and size, and generate marketing strategies.

Unlike record/tape rack jobbing,

(Continued on page 76)

ATTENDANCE UP FROM '82

200 Firms Set For 17th MIDEM

By MICHAEL WAY

CANNES—Despite early predictions that MIDEM '83 would be so unattractive to buyers that it would be unoccupied areas in the new multi-million-dollar Palais des Festivals, the event opens its new doors next Monday, Jan. 24, with more than 200 companies taking exhibition space (compared with 185 last year) in the popular music area, and a good 50 participating in the resurrected classical MIDEM, last staged 13 years ago.

Sony, meanwhile, made its CDP-101 player centerpiece of its audio demonstration suite. Other hardware licensees offered either hands-on displays or, in the case of Sanyo, Fisher and other lines, hosted demonstrations of the players.

C'D's highest profile to date was also achieved despite the absence of several major licensees, who are apparently reducing their CES presence to just one of the two annual shows in order to economize. Even with no shows, attendees were able to examine players from Hitachi, Toshiba, Matsushita, Pioneer, Marantz, Denon, Philips/Magnavox, Pioneer, Sansui and Sharp, as well as those noted above. Even a new CES exhibitor, Japan's Kyocera, had its own CDP player on hand as part of its initial array of high-end audio products.

(Continued on page 65)

Organizer Bernard Chevy cites a substantial sales and marketing effort as the prime reason for the heavy participation of an industry still suffering from the economic recession.

While the 1982 MIDEM saw the introduction of video onto the stands, the emphasis this year is most heavily on audio. Chevy claims to be investing \$1.4 million in bringing an impressive roster of performers to MIDEM (separate story, page 9). This budget covers television coverage of the four main gala

which are being filmed in their entirety for the first time by independent American television producer Marty Paetz's P.O.L. company.

Chevy also claims to have already sold 1,000 tickets from the French record industry that MIDEM's pals should give greater allocation of time to the presentation of new acts. He sees the possibility of MIDEM next year setting aside one of the theaters in the new Palais to the near-continuous presentation of new music which record companies believe have international potential.

"My commitment to talent is an investment which I hope will pay off through American, British and continental European television transmission," Chevy says. "But it is also an investment for MIDEM of the future."

Throughout the week, there will be a total of 25 concerts, including the classical events. Chevy has

(Continued on page 56)



HAGEGARD SHOWS CHOPS WITH AX—Thomas Shepard, left, vice president of RCA's Red Seal label, congratulates baritone Hakan Hagegard, center, after an informal recital in New York to introduce his label debut, "Schumann: Dichterliebe and Brahms: Six Songs." He was accompanied by pianist Emanuel Ax, right.

Target Stores Taking Over 27 Closed FedMart Units

LOS ANGELES Target Stores is planning to open in 27 of 46 shuttered FedMart stores locally over the next five years. The announcement came at a news conference where it was felt that this will make mass merchandising discount retailing a dynamic factor in Southern California for the first time.

Set for opening are eight Target stores in San Diego in February. A company spokesman at the parent Dayton's Inc., Fort Wayne, Ind., recently identified the most promising sites for April. Openings are planned soon in Tucson and Phoenix, too.

The 19 Los Angeles-area stores three in Long Beach; two in Garden Grove and San Bernardino; one Target each in Ontario, Northridge, Pasadena, Alhambra, Glendale, Ontario, Commerce, Southgate, Anaheim, Huntington Beach, Manhattan Beach and Torrance.

While buying will be done out of

Minneapolis, two new buildings for warehousing have been leased in Rancho Cucamonga comprising 350,000 square feet, according to those there. Target is the fifth tenant. Target currently has around 750 people in Rancho Cucamonga; it also has a regional office in Irvine serving California.

Target record/tape departments are standardizing according to the Macmillan source. Books, records, books and video games as major categories. Stores range from 70,000-116,000 square feet. Target has expertise in new buyer John Farr, who was most recently with CBS and PolyGram, and who had been involved with racketing Target units at Pickwick.

Soon, however, Target with the new CBS pricing structure, which would place Target in a "B" category (Billboard, Jan. 15), say the

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NEW ROCK MAKES INROADS

Toto Leads Grammy Nominees

By PAUL GREEN

LOS ANGELES—Toto leads all nominees for the 25th annual Grammy Awards, with nominations in nine categories, including album, record and song of the year. While the five-man group epitomizes the slick mainstream pop-rock the Grammys have long favored, the Recording Academy this year also recognized new rock with a record of the year bid to Joe Jackson and best new artist nods to the Human League, Men At Work and the Stray Cats.

A handful of new rock acts have been nominated for best new artist in recent years—the Cars, Elvis Costello, the Knack, the Pretenders and the Go-Go's—but the fact that there

were enough votes to carry three acts to the stage this year underscores the music's emergence into the pop mainstream.

Runners-up to Toto in this year's nominations are Stevie Wonder, with seven, and Paul McCartney, Donald Fagen and John Williams, with each. That's not a bad showing for an act that received the recipient of 15 nominations. Grammys consider it only four new songs in the year and guest starred on two others.

McCartney and Wonder's duet "Ebony & Ivory" represents McCartney's first nomination for record or song of the year since the Beatles' "Let It Be" in 1970. Also, McCartney's "Tug Of War" is up for album of the year, his first nomi-

nation in that category since "Band On The Run" eight years ago.

But in this year's no-holds-barred omission, McCartney's producer, George Martin, was not nominated for producer of the year, an award many had expected him to win with ease. He must console himself with his sixth best album nomination and fifth best record nod, following a succession of four.

Columbia emerged with three of the five nominees for both record and album of the year. It's the first time in Grammys history that one label has accounted for three record of the year finalists. It's also the second time in the past six years that Columbia has had three album nominees; the label was represented in 1980 with LPs by Barbara Streisand, Billy Joel and Pink Floyd.

Toto's nominations sweep is surprising because the group has never won a Grammy; it was nominated for best new artist in 1978 but lost to *A Taste Of Honey*. Toto's strong showing is also ironic because the song that sparked the sweep, "Rosanna," is based on the Spinners' sound, and the Spinners have never won a Grammy.

Toto leader David Paich, who previously won a Grammy in 1976 for co-writing *Brigade's* "Down-Down," is nominated in eight categories, encompassing performing, writing, arranging, engineering and producing. That's one more nomination than Quincy Jones had last

(Continued on page 74)

NARM-Grammy Tie Ready

NEW YORK—NARM has moved quickly to tie the Grammy nominee identity with the nation's record merchandisers.

As part of the joint NARM/NARAS "Discover Grammy" drive, millions of nomine stickers and hundreds of thousands of title strips were in retail hands by midweek, following last week's announcement of the 25th anniversary Grammy award nominees.

By Monday (17), speedy work will see some 50,000 posters detailing the names and photos of artists nominated in the pop album of the year and pop female and male performance of the year categories.

As part of the joint effort, a special three-hour Grammy telecast Feb. 23 over CBS, winning stickers—large enough to cover nomine stickers—can be immediately put into service.

Joe Cohen, executive vice president of NARM, outlined the trade group's Grammy tie-in at a press reception hosted by NARAS in the CBS Building here.

QUICK ACTION SEEN ON RENTAL

House Moves On 'Betamax' Bill

By BILL HOLLAND

WASHINGTON—In a House action indicating the willingness of the 98th Congress to move quickly on several of the so-called "Betamax" bills, Rep. Don Edwards (D-Calif.), chairman of the subcommittee on civil and constitutional rights, has agreed to allow the Senate's lead by introducing three separate bills dealing with video and audio rental and home taping problems (*Billboard*, Jan. 15).

Edwards was the author of a complete Betamax bill in the last session that provided for an exemption in the copyright law for noncommercial video, as well as a audio taping section and a royalty section to compensate copyright owners in the movie and music industry.

The previous week, Sen. Charles Mathias (R-Md.), chairman of the Senate subcommittee on crimi-

nal law and the author of a controversial amendment to the Senate Betamax bill, making plans to introduce three different bills in an effort to pass certain less controversial sections of the old bill.

Under Edwards' plan, the

Edwards proposals would split off the video and audio rental sections from the often-debated royalty plan, work on the rental sections early on in the session, and then schedule the royalty section later in the legislative calendar.

We don't have the exact language yet; we're working on that now," says Roberta Haberley, Edwards' legislative assistant. "But yes, we have agreed to introduce bills similar to those that Sen. Mathias' office is working on." Except for slight changes in wording, the Edwards bills should be basically the same as the Mathias proposals.

The first two bills, dealing with

audio rental and video rental, would make it necessary for those who wish to rent either videotaped movies, records or prerecorded audio cassettes to get the permission of copyright owners. The "permission" would take the form of a small rental fee (no more than \$10) per tape. Violation of the proposed statute would be considered copyright infringement. Both Senate and House leaders think that these bills stand a quicker chance of passage.

The larger bill, which incorporates the fiercely debated issue of a royalty fee to be paid on VCRs and multi-channel video cassette recorders, remains in Edwards' hands. Royalties for financial losses incurred because of home taping will take more time as Congressional staffers to hand-tool. It will also take much longer to get the votes necessary for passage of both sides, which may say comprised one of the first legislative battles in recent Congressional history, were so effective that no legislative movement was possible.

Senate and House staff assistants say that Congress would rather wait until the Senate's Consumer Protection Committee congressional hearing is heard this Tuesday (18) before even addressing the language of the royalty provision bill.

The U.S. Court of Appeals ruled on Oct. 19, 1981 that home taping of off-the-air copyrighted material on VCRs is an infringement of the copyright law, overturning a 1979 District Court decision. In the case, Universal Studios and Walt Disney Studios brought suit against Sony to obtain relief in the matter of home-copied video material.



CLAP HANDS—Pia Zadora and Frankie Crocker, program director for WBLS-FM New York, swap nursery rhymes to promote her current single, "Clapping Song." The Elektra/Curb record is based on the age-old kidie chant.

Executive Turntable

Record Companies

Reorganization at Elektra/Avalon Records (separate story, page one) sees Bob Krasnow appointed chairman, replacing Joe Smith, who moves to a new

post at Warner Communications Inc. in the sports area. Krasnow was vice president of Warner Bros. Records. Bruce Lundvall, E/A's senior vice president, has been promoted to president. Both Krasnow and Lundvall will remain in New York. Concurrently, Keith Jackson has been named president and president of special markets for the label. His most recent post was vice president of black music marketing for RCA Records. And

Bryn Bridenthal has been named vice president of publicity and art development. She joined the company in 1977 and was vice president of publicity.

At Warner Bros., new vice presidential posts in talent acquisition for Warner Bros. Records in New York have been created. Michael S. Jackson has been elected the label's country manager in Los Angeles. A & M Records Nashville has appointed Tony Brown director of A&R. He has been sales manager for the label since 1980. A&M Records has promoted Kathryn Schenker to vice president of publicity in New York. She was A&M's national publicity direc-

tor

for having joined the company in 1975. Stephen Reed has been named vice president of international marketing, deputy staff, for the CBS Records Group, and assistant to the president of the CBS Records Division. He has been executive assistant to the president of the Division since 1980. Gene Tarot has been appointed manager of copyright, product and contract administration for CBS Records in New York. She has been manager of administration and business affairs for CBS Records since 1979.

Publishing

Magna Sound Corp., Nashville, has named Larry Shell vice president and general manager of its Millhouse/Shedd House properties. Arnold Thies has been named director of sales and marketing for Indigo Music Corp., Nashville, replacing Jim Riegels. Thies has been a sales manager for the Paul, Red public and Monument labels. Smitty Miller has joined the Wixey Music Publishing Group in Nashville as professional manager.

Video/Pro Equipment

Fred Feibus has been promoted to vice president and general manager of plant operations for CBS/Fox Video in Farmington Hills, Mich. The executive who joined the firm last year, was general manager of plant operations.

George Jones has been named vice president of MCA videocassette. He joined the company in 1978.

Len Levy has been named vice president of production for Family Home Entertainment and Monterey Home Video in Los Angeles. He was vice president of video marketing for Integrity Entertainment Corp. Peter Mockler, former European sales manager for Billboard magazine, has been appointed sales manager for Trillow Video in London. Steve Armstrong has been appointed western regional sales manager for JBL Inc.'s professional products division in Northridge, Calif. Dennis Maguire and David Young have joined Walt Disney Home Video's sales team. Both will be responsible for dealer sales operations in the western, eastern and midwest regions of the U.S., respectively.

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Schlock Offering From MCA

LOS ANGELES—Elton John and Ronald Reagan figure in a new schlock offering of almost 10 million pieces from MCA Records. Of John's "Single Man" release, 470,000 LPs are available; of the (now) President's LP, "Freedom's Finest Hour," 40,000 copies are on hand.

Others on the Dec. 17 catalog of overstocks and cutouts are Orleans, with 331,835 LPs, 8-tracks and cassettes; Hot Chocolate, with 306,295 LPs, 8-tracks and cassettes of the British group's second album; and 279,942 LPs, 8-tracks and cassettes of its first; and Stargard, with 291,007 records and tapes.

MCA says it is selling the cutouts and overstock on a one-for-one basis only. The cutout total is approximately 6,545,000 while the overstock list is approximately 3,350,000 units.

MCA states the cutout price is 25 cents per unit; overstock is \$1.25. The label states its billing procedure is 75 cents per unit, however, whether cutout or overstock.

Another item on the LP overstock list is 200,000 units of the sound track of "F.M." For the MOR fan, the outstanding item would be 75,000 copies of Bing Crosby's greatest hits LP.



Jackson



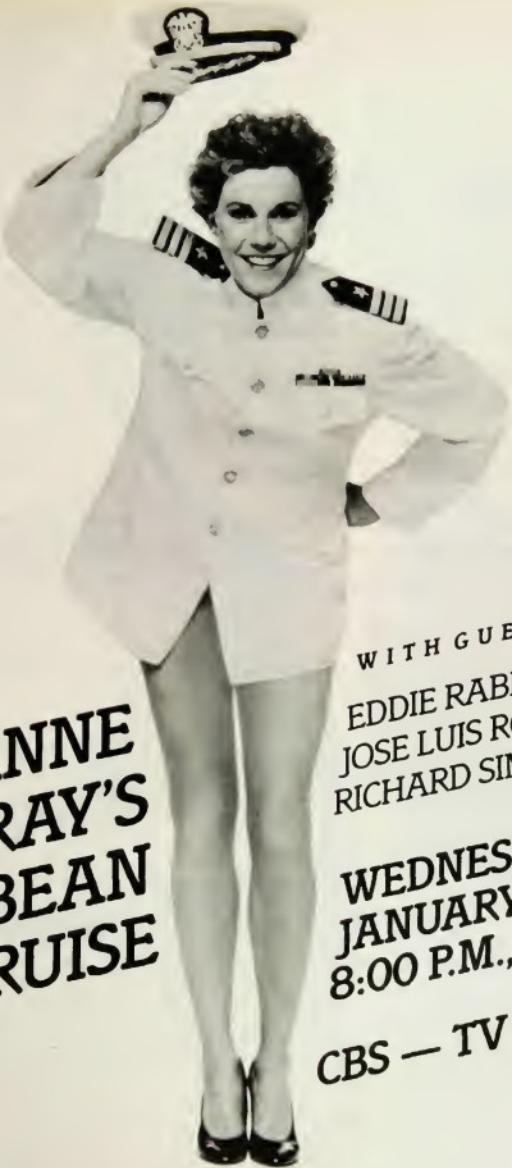
Bridenthal



Schenker



Brown

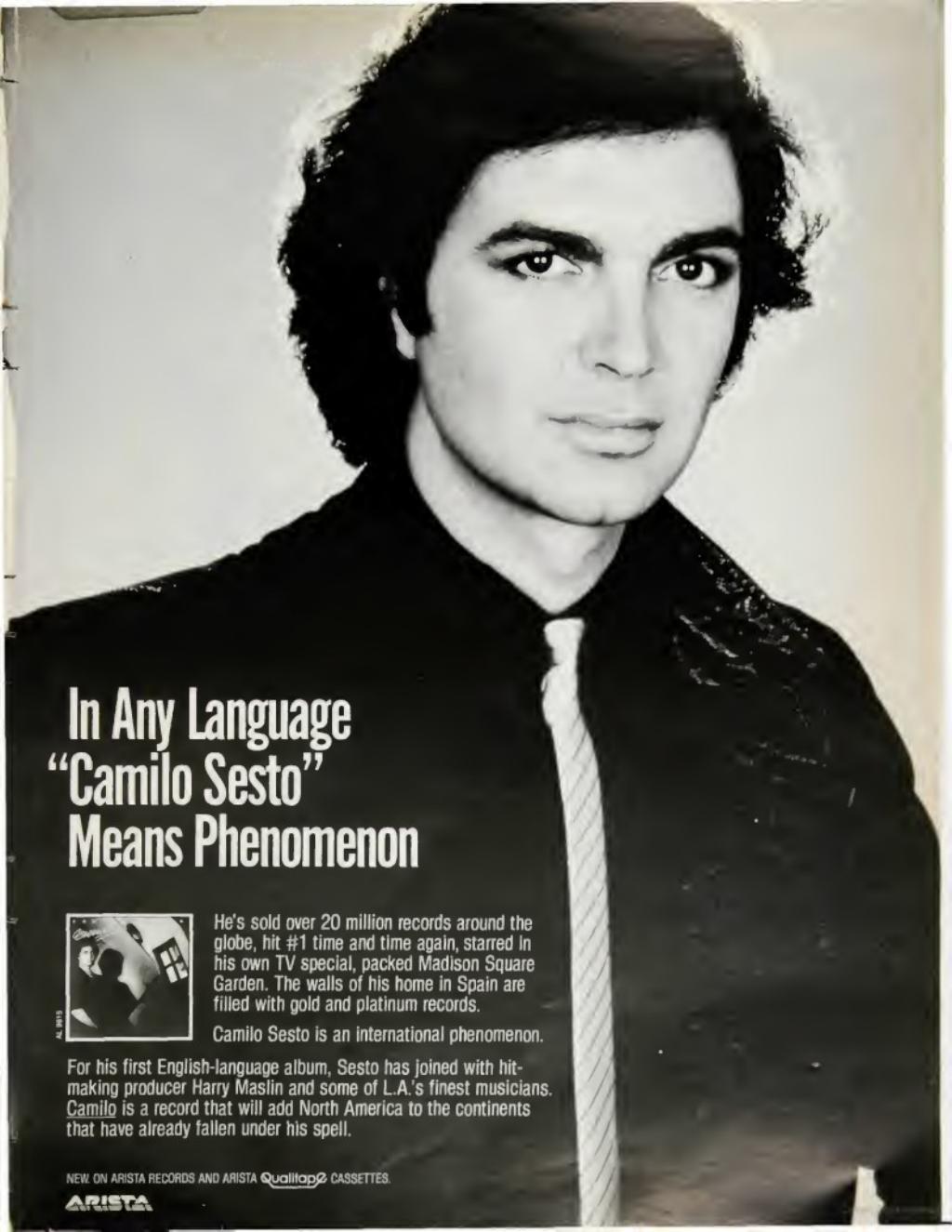
A black and white photograph of Anne Murray. She is wearing a light-colored, double-breasted captain's jacket with epaulettes featuring stars and stripes. She has short, curly hair and is smiling. Her right hand is raised in a salute, and her left hand rests on her hip.

ANNE
MURRAY'S
CARIBBEAN
CRUISE

WITH GUESTS
EDDIE RABBITT
JOSE LUIS RODRIGUEZ
RICHARD SIMMONS

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JANUARY 19TH,
8:00 P.M..

CBS - TV



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DEF LEPPARD



A780206LM1

P Y R O M A N I A

SPM1-8021
Their gold album, "High 'N' Dry," has been on the charts for an incredible 16 months. Now, Def Leppard launches another all-out attack of explosive Rock 'n'

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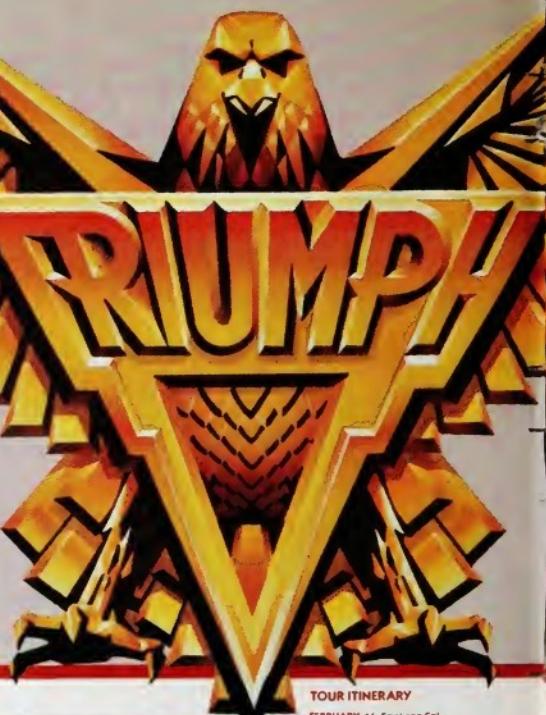
Certified Gold August 1982
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With ALLIED FORCES well past gold and still selling, plus catalog re-orders on the rise, you'd think Triumph might want to quit there—never. Triumph wants platinum.

They've won over the 14-26 demographic album by album. Now, with NEVER SURRENDER and all its power, Triumph is going to take the platinum title: NEVER SURRENDER, Triumph's ultimate triumph.

MARKETING BLITZ

- MTV Debut of Triumph's single "A World of Fantasy"
- MTV Special Concert Promo
- MTV National Contest
- Heavy Radio, TV & Print Support of Tour
- In-Store Promotion Throughout the Nation
- National Consumer Print Schedule
- Heavy Local Print Schedule
- Saturation of AOR radio
- 70 city arena tour



AFL1-2982

AFL1-3294

AFL1-3524

TOUR ITINERARY

FEBRUARY	16 Spokane Col
	17 Scatico Arena
	18 Portland Col
	19 Vancouver Col.
24	Bakersfield Civic Center
25	Fresno, Selland Arena
26	San Bernardino, Orange Pavilion
27	Phoenix, Veterans Col
28	Des Moines, Veterans Col
11	Fort Wayne, Komplex Col
12	Indianapolis, Market Square Arena
13	Evanston, Roberts Stadium
17	Lansing Civic Center
22	Saginaw, Mich., Wonder Arena
23	South Bend, Ind., NDU Center
24	Kalamazoo, Mich., Wings Stadium
25	Philadelphia, Civic Arena
26	Rochester, War Memorial Aud
30	Milwaukee, Wis., Aud
31	Omaha, Neb., Civic Center
1	Cedar Rapids, Iowa
2	Kansas City, MO, Municipal Auditorium
3	St. Louis, MO, Checker Dome

RCA
Records and Cassettes

Photo News



The New Album

Produced by Triumph & David Thoener
AFL1-4382

- 8 Memphis, TN, Mid South Col
- 9 Norman, OK, Lloyd Noble Arena
- 10 Dallas, TX, Reunion Arena
- 11 Oklahoma City, Civic Center
- 12 Lubbock, TX, Coliseum
- 13 Odessa, TX, Hector County Col
- 14 San Antonio, TX, Hemisphere Arena
- 15 Corpus Christi, TX, Col
- 16 Houston, TX, Astrodome
- 22 Los Angeles, Long Beach Arena
- 23 Sacramento Memorial Aud.
- 24 San Francisco Cow Palace
- 28 Hawaii, NBC Arena
- 30 Albuquerque, Tingley Arena
- 1 El Paso, TX, Coliseum Col
- 6 Monterrey, Mexico, Civic Center
- 7 Worcester, Mass., Centrum
- 8 Portland, Maine, Cumberland Center
- 11 Syracuse, NY, War Memorial Col
- 12 TBA
- 13 Buffalo, NY, Memorial Col
- 14 Albany, NY, Civic Center
- 15 Baltimore, MD, Civic Center
- 25 Green Bay, Wis., Brown County Col
- 26 La Crosse, Wis., La Crosse Center
- 27 St Paul, MN, Met Center
- 28 TBA



LOOK OF SUCCESS—Guenter Hensler, left, PolyGram's president, congratulates Martin Fry, singer for the group ABC, after an appearance at the Palladium in New York, where they performed their single, "The Look Of Love."



FRIENDS IN LOVE—Betty Midler, who established herself as the Divine Miss M when her bandleader was Berry Gordy in the early 1970s, surprised the singer during her New Year's Eve show at the Universal Amphitheatre in Los Angeles. They launched 1983 with a rendition of "Friends."



Billboard photo by Chuck Palk

STONE ALONE—Ron Wood of the Rolling Stones holds court at Town Hall in New York during a seminar sponsored by the Learning Annex, a Gotham "night school." He presented slides of his family, performed on the harmonica and guitar, and showed a videotape of the Stones in concert.



BIFF SAYS THANKS—Tom Cunningham, center, program director for WPST-FM Trenton, and morning man Mark Shepard, right, accept record plaques from Biff Kennedy, local promotion manager for Epic Records. The station received a gold album for Aldo Nova's debut *Portrait* disk and a platinum 45 for Survivor's "Eye Of The Tiger" on Scotti Brothers.



HONOR ROLL—Ervin Lilek, left, the New York record wholesaler and composer, was given a citation for his efforts on behalf of hospitalized veterans at an Avery Fisher Hall concert in New York. He is joined by Ethel Gabriel of RCA Records, who helped produce the show, Lt. Col. Ronald McCowan, commander of the West Point Army Band, Benny Goodman, and Franklin Forstberg, the U.S. Ambassador to Sweden.



SHOCK THE ARTIST—Peter Gabriel, center, guested on Springline, left, the guitar show, Sunday afternoons at the Universal Amphitheatre in Los Angeles, where the Geffen artist performed selections from his "Security" LP. Springfield says he wants to record Gabriel's "I Go Fishing" on his next album.

STAY IN SCHOOL—Janet Jackson holds a proclamation recognizing her visit to Washington, D.C., on a "Commitment To Education" promotional tour of public high schools. She is joined by (from left) Chairman of the D.C. Board of Education, Mayor Marion Barry; Katherine Jackson, her mother; and WKYS-FM program director Donnie Simpson.



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**LAMBORGHINI
RECORDS**

Radio

John Sebastian Quits Own Firm For New Format

PHOENIX Consultant John Sebastian is leaving his firm of Sebastian, Casey & Associates to develop a new format. Claiming he has "something unique" that "does not exist anywhere in the country," Sebastian is understandably closed-mouthed about his plans. But he did say the format will be quite different from the AOR he has been working in and consulting. It will be aimed at older demographics and will use both new and old music; and it will be available June 1.

Sebastian adds that there are "a couple of elements that I've copyrighted." And he says, "I wouldn't leave a lucrative company if I didn't believe this will succeed."

Sebastian's partner Steve Casey says he plans to continue the consultancy as Steve Casey and Associates. He'll be announcing expansion plans. The philosophy of the consultancy will not change, he says.

Casey's background includes research director at KJLH Los Angeles, operations manager at KUPD Phoenix and music director at WLS Chicago. He was also director of music programming for MTV when it first went on the air.

FEW VISITORS AT BOOTHS

AM Stereo Developments Get Limited CES Interest

LAS VEGAS AM stereo seemed to be the弱點 of the four-day Consumer Electronics Show, which closed Jan. 9. It was overshadowed by digital audio hardware and software, video games and personal computers, and there was little traffic at the booths devoted to AM stereo. But there were these developments:

- Harris promoted the use of its system at local station KORK and demonstrated its first integrated circuit receiver.
- It also announced that Harris signals can be received on chips previously built for the Magnavox system by National Semiconductor.

- Sansui unveiled a prototype set that will receive all four AM stereo systems, but the company did not disclose a price or commit itself to production.

- Motorola demonstrated its system using a 10-watt transmitter and

AFTER THE DUST SETTLES

WPLJ Beats WAPP In N.Y. AOR Battle

By DOUGLAS E. HALL

NEW YORK No matter how one looks at the fall Arbitron book for New York, the independent outlet WPLJ is clearly the winner in the struggle for the rock audience.

With Doubleday's WAPP running commercials just like most stations do—after a summer-long commercial-free introduction, the chief accomplishment of that station seems to be having broadened the appeal of AOR.

For the first time in its history, WPLJ's cumulative audience (those who tuned in for a period of at least five minutes during a week) topped the two million mark. "We have WAPP to thank for that," says WPLJ pd. Larry Berger.

WPLJ finished the fall ratings with a 10.3 share of 43, substantially ahead of WAPP's 3.1 and WNEW-FM's 2.1 (Burdette, Jan. 15). When these figures came out, Doubleday president Gary Stevens took pride in the fact that "WPLJ has a two-to-one advantage over us in teens. We don't have or want teens."

But what should be pointed out is that WPLJ has an 18% to 18% advantage over WAPP among the 18-34 age group and a 17% advantage in the 18-49 group. Among 18-plus,

WPLJ has a 3.0 share versus WAPP's 2.6. Among 18-34, WPLJ has a 3.2 share versus 2.6. In the 18-49 demographic, WPLJ has a 4.8 compared to WAPP's 4.1.

Berger attributes his success to consistency. "We knew for a year that they would go to AOR"—WAPP debuted their format in the beginning of the summer—and we knew that it was a widely accepted product that was working. We reasoned that there was no reason to change."

Berger's strategy was to let WAPP grab listeners during the commercial-free summer and then wait for those listeners to come back when WAPP stopped as commercial-free programming. That's what he did, and it worked, which is what happened, except that WAPP's impact on the market has hemmed to expand AOR listening overall.

Carol Miller turns out to be the top jock on WPLJ, capturing a 6.3 in the 7 p.m. to midnight ratings, which is an increase from 4.6 in the summer. Part of this rating belongs to Marcia Gagnon, who is on from 10 p.m. to 2 a.m.

Morning man Jim Kerr has the best Arbitron showing he's had since he's been with the station—and off that's nine years. Kerr won a 3.8 share, up from 2.4, and an average quarter-hour listenership of 136,400, more than WAPP and WNEW-FM combined.

Afternoon man Pat Si John scored a 4.9 up from 3.7 while Tony Pegg, who is from 10 a.m. to 2 p.m., holds on with a 3.6, up a shade from a 3.5 in summer.

Berger says the key to his programming is to be a station that is "reflective rather than a trend setter. We reflect the past tastes of the moment. There is a place for trendsetters, I support WNEW-FM and WPLJ, but regrettably."

Harris announced it would drop the royalty per set it would collect from licensees from 25 cents to 10 cents to spur production.

John Chelley said that chips for his company's system would be available in limited quantities for experimentation in a few weeks and production runs would be available in a few months.

Roger Burns, director of strategic planning for Harris, suggested that manufacturers rather than set manufacturers will determine which AM stereo system wins.

Leonard Kahn, who already has more than 30 stations broadcasting in the Kahn-Hazlehurst system and is manufacturing his own Stereo Studio receiver, didn't attend the show.

Noting that he has been with WPLJ for eight and a half years, Berger notes that the station has changed with listeners' tastes. "We used to play everything from Carly Simon to Harold Melvin & the Blue Notes, but now we're more strictly defined as AOR."



A GOOD OAK TIME—Eilen Silver of Narwood Productions chats with Richard Sterban, left, and William Lee Golden of the Oak Ridge Boys during a taping for the "Country Closeup" series at the group's studio in Hendersonville, Tenn.

Vox Jox

Tanner Moves To WASH

By ROLLY BORNSTEIN

WTUK (Baltimore, Jan. 15), is still without a general manager, having moved to the 10 p.m. to 2 a.m. slot, which had been handled by G. Keith Alexander. Alexander is doing weekend work. Also in New York, WPLJ is gaining some sex appeal, at least from 3 to 5 on Sunday mornings, as sex therapist Diane Harrington begins forth the real meaning of public affairs programming.

* * *

JIM BOOCOCK leaves his post as g.m. of General Electric's WSIX-AM-FM Nashville, to become the president of Blair Broadcasting of Florida as part of the Metroplex's recent acquisitions. WFLA g.m. Jim Ashberry remains with the facilities as station manager. Boocock is succeeded at WSIX by general sales manager Cliff Lewis, who comes local sales manager Cliff Lewis becomes g.m.

* * *

With the sale of Metroplex's WTHT Miami to former WEEI-FM owner Herb Levine, who recently debuted "Miami-SWSU" (just like it sounds) on the 1260 outlet, the WTHT calls became instantly available. And who is picking them up? WEEI-FM, Boston's CBS outlet, programmed by former Love 94 Miami pd. Rick Peter.

(Continued on page 26)



SHOWTIME—38 Special producer Rodney Mills, left, aka lead singer Donnie Van Zant for an autograph prior to the A&M's group's New Year's Eve concert in Memphis, which DIR Broadcasting fed live to 70 AOR stations. Van Zant is ranked by DIR producers Sids Kaminsky and Paul Zullo.

WINX Rockville: Small But Growing

By BILL HOLLAND

WASHINGTON—Tiny WINX, the 1-kw Rockville, Md. AM station owned by United Broadcasting Co., really has nowhere to go but up. And it's doing just that, according to United's national program director John Moen.

So what's the big deal? Well, for one thing, WINX, which has been on the air since 1951, is located right in the center of Rockville, which happens to be the county seat of one of the richest counties in the entire country. Moen is sure WINX can tap into the 18-49 demographic, especially those listeners between the ages of 35 and 54, 36% of the population. "WINX is now a specialty act," says Moen, "an entertainment format for a forgotten audience."

Up until a few months ago, the station dwelled in the sub-humane of the ratings (it had 10%, with a loosely run oldies format. "I'd hear

Dean Martin back to back with 'The Letter' by the Box Tops. People didn't know what to expect," Moen says. "There was no definition."

Moen did some studying. He looked at where the 45-54s were hearing to determine what kind of musical opinions in their mid-twenties. "He looked at what kind of radio the 35-44s were listening to five to 10 years ago. He analyzed Al Ham's 'Music Of Your Life' format, which has done well with older audiences, and the traditional AM MOR format. Here's what he came up with:

"Most of our projected audience was listening to the old top 40 or MOR when they were younger," Moen says. "They're straight forward, no clutter. Now they've switched over, a lot of them, to country stations, and those country stations doing well are unabashed and straightforward in their presentation. Some of the other listeners are

tuning to easy listening stations."

His idea, then, was to take "a lot of the music from the 70s" and add some from the 35-44s, "but I think's comparable to the 45-54s, the dead ringers—Sinatra, Bennett, Streisand, the Lettermen—and refine and specialize it. We'll play the Vogues, an Elvis ballad thing, Ann Murray, Kenny Rogers. A core of about 800 songs, with no concessions."

Moen tagged the new WINX "The Station Of The Stars." He adds that the new audience "has a core of 45-54-year-old listeners. We're also sensitive to the 35-44s, and we should grab some of the 35-plus beautiful music and 'Music Of Your Life' listeners."

"I really enthused," he says. "Some programmers are resigned to not having answers for AM's plight other than country or news/talk. I hope they will now realize there are other successful alterna-

Photo News



GOOD DAY SUNSHINE—Tom Campbell, left, designer of Solar Genny One, the mobile solar electric generator designed to provide power for rock concerts and special events, explains its mechanics to Norm Paltz, president of Westwood One; Richard Kimball, vice president and director of artist relations; and Ty Braswell, West Coast director of Solar Lobby and the Center for Renewable Resources. The \$500,000 unit will be on hand at Billboard's Radio Programming Convention.



TOYS FOR TOTS—Joe Colombo and Diana Rizzi round up some of the \$600 worth of children's toys they collected in a benefit for the Toy Store, P.T. The WLAN-FM air personalities filled their carts with dolls, books and games in a 97-second run through the Jamesway toy department.



NEW WARDROBE—Members of the Soul Sonic Force display their new KFRC T-shirts after a visit with the station's air personalities in San Francisco to promote their current Tommy Boy single, "Looking For The Perfect Beat."



BROTHER LEFTY TRIBUTE—Joe Sun, Dottie West, John Schneider, John Anderson and Shelly West, pictured from left, star in a 90-minute salute to Lefty Frizzell, recorded in Nashville and hosted by David Frizzell. DIR's Silver Eagle will broadcast the program Jan. 22.



SILVER CELEBRATION—Atlantic's Gwen McCrae, right, celebrated the 25th anniversary of Narwood Productions, the production firm, with her manager, Shelly Kerner, labelmates Amy Kanter, Sketch Henderson and Teresa Brewer at a party in New York.



HOLIDAY CHEER—WPLX-FM air personalities Cathy Martindale and Danny McDuff, right, greet Bill Mack, left, and Ray Price during a visit to the country station in Fort Worth on Christmas Day.



REPRESENTING CLEVELAND—Twenty listeners and their guests saw the Who perform in Toronto Dec. 17, courtesy of WGCL-FM Cleveland. The AOR station chartered a private plane for the occasion.



PRE-EMINENCE FRONT—WYSP-FM Philadelphia not only broadcast the Who's last North American performance from Toronto Dec. 17, but also sent five listeners and their guests to see the show.

NAB: Scrap The Codes

Pro-Motions

Nashville's KZ Comes Up With A Colorful Idea

We like a radio station whose manager has a sense of humor. Perhaps that's why it helps to explain the success of "The Official KZ Country Coloring Book," which WJKZ-WNKZ-FM originally presented to its advertisers in Nashville as a Christmas present and is now giving away to listeners as part of a bumper sticker promotion.

KZ general manager Tom Don Keith, who doubles as national program director for the Mack Sanders group, reports that the 15-page coloring book, which features pen and ink drawings of the station's staff, is now in its third print run, surpassing 5,000 copies. "We stole the concept from another station, but we have come our way and adapted it to various people at the station," he explains. The unshaven news director, for example, is slumped at his desk, which is cluttered with coffee cups. The "creative copywriter" is wearing an ascot, a beret and sunglasses, while the "station manager" holds a tongue scene of whips and chains.

Keith, who defuses the characterizations with Mack general manager Tom Weaver, knows how to poke fun at himself, too. He's shown standing next to the backside of a horse, accompanied by the caption, "One of these is our program director." A second sketch shows a genius clown at the mike with the tag, "This is our morning man. He thinks he's funny."

Listeners have been invited to color the books for the monthly prize of a KZ Country satay jacket, but Keith says that the entries are coming in slowly. "It takes a while to color the sucker," he notes.

WRKS-FM's "Stay In School" promotion is off to a promising start in New York.

The urban station, which brings a live act each month to the public high school in the metropolitan area with the most improved student attendance, sponsored a show last week at Taft High School in the Bronx. Hosts Carol Engstrand's and Carole Williams appeared with air personality Jose Guzman.

Taft posted an 8% attendance jump in November, according to Gail Tonnesen, who directs sales and promotion for the RKO outlet. December's winner is Sheep Meadow Bay High School in Brooklyn. The student population registered a 4% attendance increase during the month and will play host to the West End group Mahogany in late January.

"We're promoting the idea that 'Kiss' cares about your education and your future," says Tonnesen, who downplays the connection to WRKS-FM's "On Time With Kenny Webb" promotion, which encourages attendance but stresses punctuality (*Billboard*, Nov. 27, 1982).

"We started working on this project in August, but it took until October to get clearance from the Board of Education," she says. "If there is any similarity, it's that we probably conceived our campaigns at the same time. Anyway, school promotions are the natural thing to do in the fall."

(Continued on page 18)

WASHINGTON - The National Association of Broadcasters has recommended scrapping its 30-year-old radio and television broadcast codes.

The action, announced Jan. 5 by

the NAB's code board, follows its voluntary abandonment of the codes in March after a Justice Dept. attorney argued that the NAB was dictating station commercial policy. "It's the final nail in the coffin," a

spokesperson in the NAB office of public affairs said.

The recommendation is sure to mean approval of the action by the NAB's board of directors later this month.

"The confusion caused by the Justice Dept.'s lawsuit requires that we

take time to assess the matter and review possible ways in which industry regulation may be able to serve the public interest in the future," said NAB President Fred L. Eutins following the meeting. For now, he added, each station will become its own "sole judge of the broadcast policies it should follow."

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HITRADIO,
BRINGING THE HITS TO
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KHTR—WHICH USED TO
BE KMOX/FM—PLAYS TODAY'S
MOST POPULAR MUSIC
FOR YOUNG ADULTS.
FM103, WHERE THE HITS ARE
HEARD FIRST. FUN RADIO,
HOT RADIO... HITRADIO!

A CBS Owned FM Station Represented by CBS FM National Sales

Mike Harrison

The Stage Is Set In Pasadena

Here on the eve of the Billboard Radio Programming Convention, set for Jan. 20-22 in Pasadena, last-minute developments and decisions furthered the already formidable schedule of events. (For the latest convention news update, see page one.)

Among them is the addition of Barry Mayo, program director of New York's successful urban contemporary WRKS-FM, to the lineup of key speakers who'll present their views at the dinner discussion session.

This is the first major gathering of the radio and record industries in almost half a decade, and perhaps the first such gathering of these forces to include significant participation by news, talk, public affairs and college segment radio. The stage is set for this conference to be a successful rallying point and informational kick-off for the combined audio arts/communications industries.

WKDA Nashville Goes 'New Rock'

NASHVILLE. As it has periodically done alone or elbow its way into that city's crowded radio marketplace, WKDA-AM has embraced what it hopes will be another up-and-coming format. It hinges on the "new rock" sound of such acts as XTC, Hall & Oates, Duran Duran and Missing Persons.

Program director Smokey Rivers says the station is billing its current sound as "Rock Of The '80s." Explains Rivers, "It's tough to make any dent in this market without a unique format. KDA has had a history of being successful when it fills a void." Rivers' defense of the premise, he cites earlier patterning payoffs by the I-20 station via moves into top 40 and country.

The first phase of the switch took place the week before Christmas, and Rivers adds, "the format is still not 100% in place; there's been some delay in getting product." At present, WKDA is 55% new rock, plus playlists, and Rivers says he expects it to get even longer. "We're trying to temper the new stuff with a little bit of the old stuff. But there's not a wealth of old material (in this format) to play. A lot of the music is available only as imports."

EDWARD MORRIS



Avoid imitation. Live Evil is Black Sabbath's first live release. A specially priced two-record set, it features different versions of the group's greatest hits. It's the album Black Sabbath fans have been waiting for. Live Evil produced by Tony Iommi and Geffen Butler on Warner Bros. Record and Cassette. 123742

role within what is rapidly becoming a new era in broadcasting.

Radio programmers, administrators and label face consuming issues, questions, problems and challenges at this crucial point in the medium's evolution. How these are dealt with will have far-reaching impact upon the face and fate of radio. Among the most pressing are:

- **The State Of Music.** Decreased sales, declining audiences, increased fragmentation, a strained relationship between the radio and record communities, overt facsimile, disorienting demographic changes and the breakdown of standard research methodologies are but a handful of overlapping factors which add up to one big, glaring problem: the need to find a new end-user and stand at the head of something overwhelmingly new that is likely to render most of our current musical norms, standards and practices obsolete. But whether this new scenario will be the dawn of a golden age or the early years of a devastating "dark ages" remains to be seen. No one who thinks the record industry is destined to return to an environment of cooperation. And the rising tide of unwanted racial division in the airing and promotion of music must be reversed.

- **The Technology Explosion.** Satellites, digital recording, computers and exotic outside competition are pushing radio into new accolades and arenas. And this translates directly into the need for new programming ideas and functions. But there is also the need for caution and preparation, because as exciting as this changed future might be, it offers a significant amount of blind alleys and misleading hype.

- **The Economy.** The sour market has already delivered a major blow to the industry's severe blow, and radio is starting to feel the pinch. Things, unfortunately, might get worse before they get better, and radio must be prepared. The fate of narrowcasting, among other innovations, hangs in the balance.

- **Community Affairs.** At this point, radio is in a position of indecision to confirm initial suspicions that the relaxation of FCC regulations will result in a decrease in news and public affairs content within the programming of music-oriented radio. Unfortunately, the past couple of years have seen a virtual bloodbath in this area, forcing some of the na-

tional's most astute journalists to leave the scene for other outlets. This is terrible short-sightedness and a potentially tragic trend.

- **The Balance Between Art And Science.** Somewhere along the line, radio programming consciousness, which optimistically is a delicate compromise between hardcore business and free-flowing humanities, drifted to a preference of commercialism over the expression of creativity and experimentation. The latter are the lifeblood of this "business" and must be restored to a position of influence. See you in Pasadena! (And don't forget to bring your radio.)

Mike Harrison, producer, air personality and journalist, is president of Woodland Hills Communications in Woodland Hills, California and director of the Billboard Radio Programming Convention.

Pro-Motions

• *Continued from page 17.*

"They all come on the program sooner or later," he bemoans. "I heard Vivino, the irreverent host of 'The Uncle Floyd Show,'" told Howard Stern of his guest appearance last week on the syndicated television series. "She was a very nice young woman drive personality, produced a female marionette from a shopping bag and announced that he was using Oogie, Floyd's animatronic hand puppet and ersatz 'right hand man,' for palimony. 'You're going to have to wait in line.' Floyd snarked back, 'There's another dog in the house.' His response came to Joe Franklin, the venerable television host who threatened Floyd with a slander suit after his show was satirized on a recent program.

Stern thanked Floyd for extending him an invitation "to your only show in town" that will have me," he lamented. Floyd told the towering Stern that he was funnier than Joey Adams, but that he told the same thing to Don Imus. "Don," a diplomat Stern retorted, "if you're listening, you're the real star of the station. I'm nothing."

than Joey Adams, but that he told the same thing to Don Imus. "Don," a diplomat Stern retorted, "if you're listening, you're the real star of the station. I'm nothing."

WGAR Cleveland reported that 212 listeners took advantage of its "Cab Call" service during the first period on New Year's Eve. The AC station kept its switchboard open until 3 a.m. for people who were too drunk to drive home and then dispatched a yellow cab to pick them up. The KXLY-LFM/Pepsi-Cola 1983 Winter Festival starts next week in Logan, Utah, where the AC hosts will be joined by a snow sculpture competition and a snow softball tournament, among other events. The Hooters, a local band from Philadelphia will entertain blind donors next week during a drive for the American Red Cross at Ripley Music Hall. Sponsor WYCA-FM invited over 200 other local bands to participate as "guest hosts."

LEO SACKS

Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel non-reporting record	Key stations adding title this week include
HOT 100			
BLACK			
1 "It's Alright," Christopher Cross, Warner	53%	53%	KIQQ-FM, KRTH-FM, KUBE-FM, WKRS-FM, WZGC-FM, KEEL-AM
2 "We've Got Tonight," Kenny Rogers & Sheena Easton, FMM America	38%	38%	KFI-AM, WGCL-FM, KCPN-FM, WHYY-AM, WKXN-FM, WIVF-FM
3 "Breaking Us In Two," Joe Jackson, A&M	30%	45%	KUBE-FM, WCAL-FM, WBZZ-FM, WI-ZB-FM, WI-FI-FM, WBWZ-FM
4 "You Are," Lionel Richie, Motown	23%	62%	KRLA-AM, WHYY-FM, KEEL-AM, WRQW-FM, WOXI-FM, KOFM-FM
5 "Hungry Like The Wolf," Duran Duran, Capitol	19%	49%	KHQ-Q-FM, CKLW-FM, WZGC-FM, KMNN-AM, WiFi-FM, KBQE-FM
COUNTRY			
1 "Fall In Love With Me," Earth, Wind & Fire, ARC/Columbia	58%	58%	KDAY-AM, KGJF-AM, WDIA-AM, WVEE-FM, WDMT-FM, WJR-NJAM
2 "I've Made Love To You A Thousand Times," Smokey Robinson, Tamla	47%	47%	KGEJ-AM, WZEN-FM, KRNB-FM, WAMO-FM, WXRJ-FM, WALL-FM
3 "You Are," Lionel Richie, Motown	41%	49%	WWKE-FM, WAIL-FM, WIPG-AM, WAMO-FM, XHMR-FM, KGFJ-AM
4 "Let Love Shine," Sky, Salsoul	27%	36%	WIMO-AM, KGFJ-AM, WAMO-FM, KAPE-AM, WESL-AM, WANT-AM
5 "Billie Jean," Michael Jackson, Epic	26%	32%	KGFJ-AM, WIGO-AM, WTMP-AM, WEAS-AM, WWIN-AM, KOAK-YAM
ADULT CONTEMPORARY			
1 "It's Alright," Christopher Cross, Warner	30%	30%	KPPL-FM, KJXJ-AM, WTLJ-AM, KMBZ-FM, WYEN-FM, WSB-AM
2 "I'm Alive," Neil Diamond, Columbia	23%	53%	WCCO-AM, WYEN-FM, WSM-FM, KSL-AM, KLTE-FM, KRNT-AM
3 "You Are," Lionel Richie, Motown	23%	49%	WTMJ-AM, WASH-FM, KNBR-AM, WTRB-AM, WRVR-FM, WGY-AM
4 "It Might Be You," Stevie Nicks, Warner	23%	37%	KINI-AM, WTMJ-AM, WRVR-FM, KOY-AM, KOMO-AM, KRNT-AM
5 "We've Got Tonight," Kenny Rogers & Sheena Easton, FMM America	23%	23%	WCCO-AM, WRKC-AM, KMBZ-AM, WYR-FM, KEX-AM, WSLJZ-AM

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3 "Breaking Us In Two," Joe Jackson, A&M	30%	45%	KUBE-FM, WCAL-FM, WBZZ-FM, WI-ZB-FM, WI-FI-FM, WBWZ-FM
4 "You Are," Lionel Richie, Motown	23%	62%	KRLA-AM, WHYY-FM, KEEL-AM, WRQW-FM, WOXI-FM, KOFM-FM
5 "Hungry Like The Wolf," Duran Duran, Capitol	19%	49%	KHQ-Q-FM, CKLW-FM, WZGC-FM, KMNN-AM, WiFi-FM, KBQE-FM
COUNTRY			
1 "Fall In Love With Me," Earth, Wind & Fire, ARC/Columbia	58%	58%	KDAY-AM, KGJF-AM, WDIA-AM, WVEE-FM, WDMT-FM, WJR-NJAM
2 "I've Made Love To You A Thousand Times," Smokey Robinson, Tamla	47%	47%	KGEJ-AM, WZEN-FM, KRNB-FM, WAMO-FM, WXRJ-FM, WALL-FM
3 "You Are," Lionel Richie, Motown	41%	49%	WWKE-FM, WAIL-FM, WIPG-AM, WAMO-FM, XHMR-FM, KGFJ-AM
4 "Let Love Shine," Sky, Salsoul	27%	36%	WIMO-AM, KGFJ-AM, WAMO-FM, KAPE-AM, WESL-AM, WANT-AM
5 "Billie Jean," Michael Jackson, Epic	26%	32%	KGFJ-AM, WIGO-AM, WTMP-AM, WEAS-AM, WWIN-AM, KOAK-YAM
ADULT CONTEMPORARY			
1 "It's Alright," Christopher Cross, Warner	30%	30%	KPPL-FM, KJXJ-AM, WTLJ-AM, KMBZ-FM, WYEN-FM, WSB-AM
2 "I'm Alive," Neil Diamond, Columbia	23%	53%	WCCO-AM, WYEN-FM, WSM-FM, KSL-AM, KLTE-FM, KRNT-AM
3 "You Are," Lionel Richie, Motown	23%	49%	WTMJ-AM, WASH-FM, KNBR-AM, WTRB-AM, WRVR-FM, WGY-AM
4 "It Might Be You," Stevie Nicks, Warner	23%	37%	KINI-AM, WTMJ-AM, WRVR-FM, KOY-AM, KOMO-AM, KRNT-AM
5 "We've Got Tonight," Kenny Rogers & Sheena Easton, FMM America	23%	23%	WCCO-AM, WRKC-AM, KMBZ-AM, WYR-FM, KEX-AM, WSLJZ-AM

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ATTENTION

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WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"); A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label—in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"); A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"); A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

A-1	Number One Pop Singles, 1941 through Present	\$5.00
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A-3	Top Pop Singles of the Year, 1946 through Present	5.00

POP ALBUMS

B-1	Number One Pop Albums, 1947 to Present	5.00
B-2	Top Ten Pop Albums, August 1948 to Present	5.00
B-3	Top Pop Albums of the Year, 1956 to Present	5.00

COUNTRY SINGLES

C-1	Number One Country Singles, 1946 to Present	5.00
C-2	Top Ten Country Singles, 1946 to Present	5.00
C-3	Top Country Singles of the Year, 1946 to Present	5.00

COUNTRY ALBUMS

D-1	Number One Country Albums, 1964 to Present	25.00
D-2	Top Ten Country Albums, 1964 to Present	25.00
D-3	Top Country Albums of the Year, 1965 to Present	25.00

SOUL RHYTHM & BLUES! SINGLES

E-1	Number One Soul Singles, 1948 to Present	50.00
E-2	Top Ten Soul Singles, 1948 to Present	50.00
E-3	Top Soul Singles of the Year, 1946 to Present	50.00

SOUL RHYTHM & BLUES! ALBUMS

F-1	Number One Soul Albums, 1965 to Present	25.00
F-2	Top Ten Soul Albums, 1965 to Present	25.00
F-3	Top Soul Albums of the Year, 1966 to Present	25.00

ADULT CONTEMPORARY SINGLES

G-1	Number One Adult Contemporary Singles, 1961 to Present	30.00
G-2	Top Ten Adult Contemporary Singles, 1961 to Present	30.00
G-3	Adult Contemporary Singles of the Year, 1966 to Present	30.00

CCLASSICAL ALBUMS

H-1	Number One Classical Albums, 1969 to Present	20.00
H-2	Top Ten Classical Albums, 1969 to Present	20.00
H-3	Top Classical Albums of the Year, 1969 to Present	20.00

JAZZ ALBUMS

I-1	Number One Jazz Albums, 1969 to Present	20.00
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I-3	Top Jazz Albums of the Year, 1969 to Present	20.00

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K-3	Top Gospel Albums of the Year, 1974 to Present	15.00

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L	Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included)	75.00
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M	Year-end Issue—"Artist In Action" (Limited Stock Available)	7.00
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M	Bicentennial Issue—"Music / Records / '200"—History Of The Music / Record Industry (Limited Stock Available)	25.00
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NOTE: Individual years of the **Number One, Top Ten, and Top-of-the-Year** listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages \$3.50 per page, 5 or more pages \$3.00 per page

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Hosted by Brother David Frizzell

**JANUARY
22**

Special Guest Performances by:

(in alphabetical order)

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- Moe Bandy
- The Burrito Brothers
- David Allan Coe
- Alan Frizzell
- Merle Haggard
- Roy Horton
- Ferlin Husky
- Eddie Raven
- John Schneider
- Whitey Shafer
- Joe Sun
- Dottie West
- Shelly West



The Silver Eagle presents an hour and a half of songs written by country legend Lefty Frizzell, performed live in a special Silver Eagle guitar-pullin' jam session in Nashville on the night of Lefty's induction into The Country Music Hall of Fame. Hosted by David Frizzell, this program features a rare interview with Lefty and, from David's personal collection, the radio debut of an original demo recording of Lefty's perennial classic "If You've Got the Money, Honey, I've Got the Time."

A very special edition of The Silver Eagle—Be sure to join the stars of country music on January 22 for a family affair: *Brother Lefty—A Musical Tribute*. On over 400 of America's top country stations via the ABC Entertainment Network.

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MAY 18-20 IN NEW YORK

Second Int'l Festival Set

NEW YORK—The International Radio Festival of New York, a competition for programming, promotion and advertising, has set May 18-20 for its second annual award cere-

money and program activities

The event, which began last year as an outgrowth of the International Film & TV Festival, is open to radio stations, groups, networks, produc-

ers, syndicators, ad agencies, clients and others involved in programming and advertising.

Festival president Gerald Goldberg says that Mike Hauptman, ABC Radio Enterprises vice president, will again chair the panel of judges and advisors. This panel includes Gary Berkowitz, operations

manager of WROR Boston; Joe Dorton, president of the Gannett Broadcasting Group radio division; Mike Eskridge, president of NBC Radio; Dick Harris, president of Group W Radio; and Bob Hawking, president of CBS Radio.

(Continued on page 68)

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- 1 You're So Vain, Carly Simon, Elektra
 - 2 Superstition, Stevie Wonder, Tamla
 - 3 We & Mrs. Jones, Bily Paul, Philadelphia International
 - 4 Crocodile Rock, Elton John, MCA
 - 5 Your Mama Don't Dance, Ken Loggins & Jim Messina, Columbia
 - 6 Rockin' Papoose/Bonge Wooge Flx, Johnny Rivers, United Artists
 - 7 Clair, Gilbert O'Sullivan, MAM
 - 8 Superfly, Curtis Mayfield, Curtom
 - 9 Why Can't We Live Together, Tammy Thomas, Gladies
 - 10 Oh Baby, What Would You Say, Humcosa Smith, Capitol

POP SINGLES—20 Years Ago

- 1 Go Away Little Girl, Stevie Lawrence, Columbia
 - 2 Teletar, Tornadoes, London
 - 3 Hola Happiness, Brook Benton, Mercury
 - 4 Tell Him, Exciters, United Artists
 - 5 The Night Has A Thousand Eyes, Bobby Vee, Liberty
 - 6 Lumbo Rock, Chubby Checker, Parkway
 - 7 Two Lovers, Mary Wells, Motown
 - 8 My Old, Paul Petersen, Colpix
 - 9 Pepino The Italian Mouse, Lou Monte, Rapsody
 - 10 Hey Paula, Paul & Paula, Philips

TOP LPs—10 Years Ago

- 1 No Secrets, Carly Simon, Elektra
 - 2 Rhymes & Reasons, Carole King, Ode
 - 3 The World Is a Ghetto, War, United Artists
 - 4 One Man Dog, James Taylor, Warner Bros.
 - 5 Living in the Past, Jethro Tull, Chrysalis
 - 6 Seventeen Seconds, Moody Blues, Threshold
 - 7 Tommy, London Symphony Orch & Chamber Choir w/Guest Solists, Ode
 - 8 Catch-22 at Foot, Cat Stevens, A&M
 - 9 Homecoming, America, Warner Bros.
 - 10 Hot August Night, Neil Diamond, MCA

TOP 1 PS=20 Years Ago

- 1 Tha First Family, Vaughn Meader, Cadence
 - 2 My Son, The Folk Singer, Allan Sherman, Warner Bros.
 - 3 Peter, Paul & Mary, Warner Bros.
 - 4 Jazz Santa, Stan Getz & Chaka Byrd, Verve
 - 5 West Side Story, Columbia
 - 6 Girls! Girls! Girls!, Elvis Presley, RCA
 - 7 All My Heart Is In San Francisco, Tony Bennett, Columbia
 - 8 Modern Sounds to Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
 - 9 Pagine, The Italian Mouse & Other Italian Fauve Songs, Luigi Monti, Repubblica
 - 10 Stop That Work! - I Want To Get Off, Original Cast, London

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- SOUL SINGLES—10 Years Ago**

 - 1 Superstition, Stevie Wonder, Tema
 - 2 Why Can't We Love Together, Timmy Thomas, Gladys
 - 3 The World Is A Ghetto, War, United Artists
 - 4 Troubles Man, Marvin Gaye, Tamla
 - 5 Superfly, Curtis Mayfield, Carter
 - 6 I Got A Bag Of My Own, James Brown, Polydor
 - 7 Me & Mrs. Jones, Billy Paul, Philadelphia International
 - 8 Leader Of The Pack, Brighter Side Of Darkness, 20th Century
 - 9 I'll Be Your Shelter (In Time of Storm), Luther Ingram, Koko
 - 10 Queen Is He By Your Side? You're Mine, Sonny & Cher, Atco

Billboard Singles Radio Action

Based on station playlists through Tuesday (1/11/83)

Playlist Prime Movers *

Playlist Top Add Ons *

Continued from page 24

SIERRA STARS - "I'm Still a Girl"

STEEL BRIDGE - "One More Time"

WRCX - "FM - Usica Room"

(See Radio - WRCX)

THE CLASH - "Get the Guests 2"

THE CLOTHESLINE - "The Heartbreakers" - You Gotta Love It

COIN - "I'm a Star"

CHUBBY CHECKER - "I'm Back Again"

CROSBY, STILLS & NASH - "We Must Love To Live"

DON HENKINS - "I'm Gonna Stand Out"

JOE JACKSON - "Breaking In" (Very Hot)

KENNY ROGERS & SHEREA EASTON - "Come On & Dance"

STEEL BRIDGE - "I'm a Guy"

STEVE MCQUEEN - "I'm a Man"

STILL PUNKS - "I'm a Punk"

STEVEN SPEDDLE - "I'm a Little Punky"

LITTLE STEVEN AND THE DISCIPLES OF SOUL - "I'm a Punk"

GLORIA ESTEFAN - "I'm a Queen"

ROCKIN' J - "I'm a Rockin' J"

STORY LITS - "Save Cat Dry Cat"

SHAWN ABSHIER - "Candy, Candy, Candy"

SHAWN ABSHIER - "I'm a Baby" (See Radio - WRCX)

SAMMY HAGAR - "I'm Doin' Me Very Dazy"

SAMMY HAGAR - "I'm Gonna Get You"

STEEL BRIDGE - "I'm Dope" (See Radio - WRCX)

STEEL BRIDGE - "I'm Dope" (See Radio - WRCX)

FWBK FM - "All-Ballance"

(See Radio - WRCX)

POO - "Punkin' - I Can't Handle You 2"

PETTY BOY - "Born With James Ingram" - Baby Come To Me

JOE JACKSON - "Breaking In" (Very Hot)

STEPHEN BISHOP - "I Might Be You 2"

THE PRETENDERS - "Back On The Chain Gang 75"

STYLUS - "Born To Be Wild"

CULTURE CLUB - "Do You Want Me To Hurt Myself?"

MICHAEL JACKSON - "Smile"

JOHN FOGERTY - "I'm Doin' Me Very Dazy"

SAMMY HAGAR - "I'm Loin' Em' Like Da Bays"

JOE JACKSON - "I'm Not The Right Dugout"

THE PLAMBERS - "I'm Not The Right Dugout"

JOE JACKSON - "I'm Not The Right Dugout"</p

Out Of The Box

HOT 100/AC

LOS ANGELES. "If my ears are correct," says KHS-FM music director Mike Schaefer, "Michael Jackson's 'Billie Jean' is going to the top of the charts. I crank it up every chance I get." The New Jersey DJ adds, "I've just inserted it in my television show's play list." "Billie" is the single son's only record that's bulletproof on Schaefer's playlist. He feels that the Flirt's new single, "Put Another Dame In The Jukebox," is "a sleeper with the potential of another 'Billie Jean.' I keep telling the label to stick with it." And he relates well to the Pretenders' invocation of Sam Cooke on their new Sure single, "Back On The Chain Gang," noting that "the more we play it, the more we like it." The programmer also likes "One More Time" by Prince, "Break Us In Two" (A&M) and "One On One," the new Hall & Oates 45 (RCA).

AOR

ALBANY "I grabbed me right away," says WQBK-FM program director John Cooper says of the Nitropeas' debut disk, "Go To The Line" (Sire). "The staff really enjoys 'Same Situation' for its sound and hook, and 'Little Too Long' because each has such a quick impact."

Cooper also likes the feel of "Jeopardy," the Greg Kihn Band's new Elektra 12-inch single, for its mid-tempo dance groove, and "Forever More" by the Blue Bells (Decca import), which portends "the sound of British pop for '83." Now that Culture Club's "Do You Really Want To Hurt Me" has reached the saturation point, he adds that their new Epic single, "Time (Clock Of The Heart)," gives them a good second kick. It's a lovely song.

BLACK/URBAN

BUFFALO—Lee Zimmerman, program director of WBKL-FM, promises "unusual directions" for his listeners with new music by Neil Young and Ric Ocasek on Geffen Records. He's playing "Transformer Man," "Computer Age" and "We're In Control" from the former's "Trans" LP, and "jimmy jimmy" from Ocasek's "Beatitude" disk. "I feel very strongly about these records," he states. "They reflect a certain phenomenon, a certain fulfillment that's been placed upon us that's unique in our music history." Gap Gap's record is the surprise because it really grooves. And "jimmy jimmy" would make a great 12-inch dance record. At the right moment of the day, its sleaze is just perfect." Zimmerman is also enthused about Heaven 17's "Let Me Go" (Arista). "Everything about them turns me on, especially the sensitive vocals and brilliant orchestral arrangements. It's as subtle and sophisticated as the best of ABC and Human League."

COUNTRY

CHILLICOTHE, Ohio—Hank Williams Jr. is returning "rock and rock" with Conway Twitty and Mickey Gilley, as WBEN-FM's favorite male artist, according to program/music director Tonda Vanover, who likes the singer's new Elektra single, "Gonna Go Huntin' Tonite." "It's a lively tune about cruising, and the band Ban'd, his accompanists, sound super," she says, noting that their new single, "Dallas" (Aussi Records), is "a slow dance tune reminiscent of the Gatlin Brothers." Vanover adds that listener support is building for Tammy Wynette's "A Good Night's Love" (Epic) and Larry Gatlin's "Almost Called Her Baby By Mistake" (Columbia).

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Radio

Continued from page 15

For those of you who bet that KNX-FM would become Los Angeles' Hit Radio outlet, guess again. The new format is the same format—Mellow A&R, 1983 style. It's got more of a beat, vitality and energy," says g.m. Bob Nelson, who first debuted the format 10 years ago on KNX. One change is the addition of live air personalities to the station, continuing the tradition from information Neale Blane from KWST does morning. Dave Hall, who's been with the station for several years, handles 9 a.m. to noon. From 4 p.m., is hosted by former KHS evening jock Laurie Allen. David Cheney from KYZK Anaheim does afternoons, and evenings are handled by another KYZK jock, Peter Hayes. Dan Loomis from WKZL Winston-Salem does overnights, and weekenders include Frank de Santis from KWST, Phil Hendrie from San Diego's KGB, Joe Reiling from KMET and KLOS and Rick Hunter from WCBS-FM New York. Rumblings and grumblings around KRLA Los Angeles have Humble Hare out and Mucho Morales doing the 7 to 11 p.m. shift as of this week.

Some changes at WHAS Louisville, as Jerry David Melloy, who was p.d. before taking a leave of absence, has been replaced as executive director of special projects. His former post has been divided into two positions, with Brenda Boden becoming the director of operations and g.m. Mike Crusham looking for someone to handle the programming aspects.

KICK (KICK-104) has some new personnel. Jim Davenport, an NBC reporter who did a stint at WPTF Stevens Point, Wise, joins as mid-day jock and Jerry "The Frenchman" Petrellese segue over from the weekend shift at KST FMT into the 7 to midnight slot.

Jason Kohn, assistant p.d. at KIX-106 (WPKN), Memphis, Tenn., C country outlet, has been promoted music director and moves from the evening shift to afternoon drive. He replaces Jerry Paxton, who exits the station. K-Country in Birmingham (WRKK) has a new p.d. and m.d., replacing Tommy Hayes, who left the Mack Sanders station to pursue other interests and "other interests." According to national p.d. Don Keith, Bob Sterling, who had been doing mornings on WRKK's AM affiliate, WVOK, becomes the new p.d. and K-Country morning man.

WWWW UNTRY 106

DETROIT DREAMS—RCA's Ronnie Miltap introduces his current single, "Inland/Carolina Dreams," during a stop at WWW-FM Detroit. At this side is music director Kevin Herring.

Vox Jox

Steve Atkins takes over as music director

Changes in the Evansville market as the new WSTO Owlenville, which changed to a Hot 100 format last summer, now has daily personal appearances by former program director Chris Taylor as p.d. Afternoon break Bob Leybec becomes assistant p.d., while music director Steve Cooke gets some help from the new night jock, "Fax Eddie" Ashton, who becomes assistant music and research director. Former p.d. Kirk Kirkpatrick becomes the director of marketing and promotion for WSTO's sister station, WSTO-FM. Owner is On The Air, Inc. The new p.d. and m.d. at KZAN-FM in Ogden/Salt Lake City is David B. Smith, who retains his afternoon drive airtight. Jim Mickelson is the new midday jock, Niki Martin handles evenings, and Tom Lindgren does mornings as

the station moves from "continuous" country to personalism.

Matt Mangas moves from overnight to 7 p.m. to midnight on WTHB, Hamilton Bay, N.Y. Mangas is the fifth radio personality, who exits the AC faculty. Ken Davies, the programming assistant at WNGS (WINGS 92-1 FM West Palm Beach), moves into the midday shift, replacing Michele Lee, who's back on weekends.

And from the "I didn't know that" department: WCMS Norfolk country personality Brad Carter has started a comedy service, it's called "Professional Cheap Comedy," and if you'd like a sample you can write him at PO Box 6344, Virginia Beach, VA 23456. Brad has always been a few cans short of a six-pack, it should be worth a 20-cent stamp.

(Continued on page 68)

KQAK San Francisco Goes Solar

SAN FRANCISCO—KQAK-FM is the first midday station to go solar. The station began using the sun when the Solar Genie I modular generator was installed and operated by the Solar Lobby's Center For Renewable Resources, was employed from 5:30 a.m. to 6 p.m. on Dec. 6. The five hours culminated in the first national solar-powered broadcast, a satellite feed of a live concert at a studio in Los Angeles. Part of that show, an interview with producer Bill Graham, originated from KQAK.

The event was coordinated through the Bay Area-based Radars Organized for Solar Energy (ROSE), which last spring

launched an AOR campaign to supply stations with solar panels designed by top artists (see sidebar). Board, Apr. 17). Paul McNabb of the organization says that ROSE is now gearing up for a spring 1983 campaign in which the organization will tour the country with the solar generator to connect it up for similar one-day broadcasts at major stations across the nation. That AM/FM Los Angeles broadcast is scheduled for this month, and that the generator (financed by James Young of Styx, which reorganized its use in the recording studio) will also power the mixing sessions for Jackson Browne's next LP.

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MCN-106-Promo 129-3 MCN-107-1 MCN-107-2



AGENDA

THURSDAY, January 20, 1983

- 10:00am- 6:00pm Registration
- 7:30pm- 9:30pm Welcoming Reception
- 10:00pm-11:30pm "Radio & Record Industry Hearing on Album Tracking & Home Taping"

FRIDAY, January 21, 1983

- 8:00am- 9:00am Continental Breakfast
- 8:30am- 5:30pm Registration
- 9:00am-10:00am Radio & Record Industry Hearing on Album Tracking & Home Taping
- 9:00am-10:15am EARSHOT: "Living Above Altitude: Towards New News"
- 10:15am-11:45am EARSHOT: "Radio And Records Industry Relations"
- 10:30am-11:45am EARSHOT: "The State of Radio Journalism"
- 11:45am- 1:00pm FREE TIME
- 1:00pm- 2:15pm "The Truth About Positioning Sound, Image, Crossover"
- 1:00pm- 2:15pm "Job Science (including Dealing With Consultants)"
- 2:30pm- 3:30pm "Plain Talk About New Technology"
- 2:30pm- 3:30pm EARSHOT: "Developing Better Network Relations"
- 3:45pm- 4:45pm "Old-Timers Day"
- 3:45pm- 5:00pm "The Future of Radio"
- 5:00pm- 6:00pm "Newsmen and Public Affairs on Music Radio"
- 5:30pm- 6:00pm "Promotions Special"
- 6:00pm- 7:00pm FREE TIME
- 8:00pm- 9:00pm "Genre Direct Seminar with Guest Speakers"
- 11:00pm- 12:00am THE ALBUM NETWORK: "Rock Radio Seminar"

Topics and speakers may be changed without notice

SATURDAY, January 22nd

- | | |
|-----------------|--|
| 6:00am- 9:00am | Continental Breakfast |
| 8:30am- 5:30pm | Registration |
| 9:00am-10:00pm | "The Music Panel: The State of Popular Music" |
| 9:00am-10:15am | EARSHOT: "Legal Questions Effecting News" |
| 10:15am-11:45am | "The New Attitude Towards Radio Promotion" |
| 10:30am-11:45am | EARSHOT: "The State of Radio Journalism" |
| 11:45am- 1:00pm | FREE TIME |
| 1:00pm- 2:15pm | "Air Personalities What Are They And Where Do They Come From?" |
| 2:30pm- 3:30pm | EARSHOT: "The News Director As Executive" |
| 2:30pm- 3:30pm | "Consultants: Who Are They And What Do They Do?" |
| 3:45pm- 4:45pm | EARSHOT: "Secrets Of The Newsroom Revealed" |
| 3:45pm- 5:15pm | "Networks and Syndicators: The New Programming Force" |
| 5:00pm- 6:00pm | "Talk Radio" |
| 6:00pm- 7:00pm | "View From The Top" |
| 7:00pm- 8:00pm | "In One Ear & Gone Tomorrow Reaching Audience Through Effective Advertising" |
| 8:00pm- 9:00pm | FREE TIME |
| 9:00pm- 11:00pm | General Dinner Session with Guest Speakers |
| 11:00pm- ???? | Open Rap Session |

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- Boardwalk Entertainment
- Columbia Records
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PARTICIPANTS INCLUDE:

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- More to be announced!

NOT TOO LATE! REGISTRATIONS ACCEPTED AT THE DOOR!

Billboard®

Survey For Week Ending 1/22/83

Radio

Rock Albums & Top Tracks™

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Rock Albums

#	1	11	ARTIST—Title Label
2	2	10	PHIL COLLINS—Hello, I Must Be Going, Atlantic
3	5	5	BOB SEGER—The Distance, Capitol
4	4	B	SAMMY HAGAR—3-Lock Box, Geffen
5	3	11	PAT BENATAR—Get Down, Chrysalis
6	9	7	DURAN DURAN—Capitol, Capitol
7	6	30	WE ARE AT WORK—Business As Usual, Columbia
8	10	18	THE FIXX—Shattered Room, MCA
9	12	9	GOLDEN EARRING—Cut, 21 Records
10	38	2	TRUMPY—Never Surrender, RCA
11	14	9	THE PRETENDERS—Back On The Chain Gang, Sire (45)
12	7	9	NIGHT RANGER—Dawn Patrol, Boardwalk
13	26	2	RIC DASIER—Bratwurst, Elektra
14	28	2	NEIL YOUNG—Trans, Geffen
15	B	8	LEO ZEPPELIN—Coda, Swan Song
16	11	17	SAGA—Worlds Apart, Portland
17	15	23	TAXI CATS—Built For Speed, EMI America
18	13	13	SUPERTRAMP—Famous Last Words, A&M
19	17	14	MISSING PERSONS—Spring Session, MCA
20	22	7	TOODOO RUNGREEN—Vanderbilt, Atlantic
21	27	8	SCANDAL—Scandal, Columbia
22	25	6	FRANK MARINO—Heggenaut, Columbia
23	RE	6	RED RIDER—Neruda, Capitol
24	18	15	JEFFERSON STARSHIP—Winds Of Change, Grant
25	23	34	THE CLASH—Combat Rock, Epic
26	16	9	J. THE GEELS BAND—Showtime, EMI America
27	20	4	DARYL HALL AND JOHN OATES—H2O, RCA
28	47	2	NEAL SCHON AND JAM HAMMER—Heir To Stay, Columbus
29	21	16	DIRE STRAITS—Love Over Gold, Warner Bros.
30	33	6	ROBERT PLANT—For Post, Swan Song (45, import)
31	19	18	RUSH—Signals, Mercury
32	29	11	ADAM ANT—Friend Or Foe, Epic
33	24	16	BILLY IDOL—The Nyman Curve, Columbia
34	RE	1	THE GREG KHN BAND—Jeopardy, Bensenville (12-inch)
35	34	7	PSYCHEDELIC FIRE—Forever Now, Columbia
36	31	20	THE WHO—It's Hard, Warner Bros
37	35	12	FRIDA—Something's Got, Atlantic
38	RE	1	THE JOHN HALL BAND—Scratchy, EMI America
39	35	16	TAXI—States Of Emergency, Fantasy
40	42	22	DON HERLEY—Can't Stand Still, Asylum
41	40	6	THE ENGLIS BEAT—Special Beat Service, IRS
42	43	22	BAD COMPANY—Rough Diamonds, Swan Song
43	45	39	JOHN COUGAR—American Fool, RCA/Mercury (Polygram)
44	44	9	JOE JACKSON—Night And Day, A&M
45	30	36	A TALK OF SEAGULLS—A Flack Off Seagulls, Jive
46	RE	1	TOODOO RUNGREEN—The Ever Popular Tortured Artist Effect, Bensenville
47	32	13	A TALK TALK—Talk, EMI America
48	39	8	OZZY OSBOURNE—Shadow Of The Devil, Jet
49	36	31	EDDIE MONEY—No Control, Columbia (EP)
50	41	6	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI America

Top Adds

1	RED RIDER—Neruda, Capitol
2	THE GREG KHN BAND—Jeopardy, Bensenville (12-inch)
3	BLACK SABBATH—Live Ewan, Warner Bros.
4	NEAL SCHON AND JAM HAMMER—Heir To Stay, Columbia
5	TRIUMPH—Never Surrender, RCA
6	NEIL YOUNG—Trans, Geffen
7	THE JOHN HALL BAND—Scratchy, EMI America
8	RIC DASIER—Bratwurst, Elektra
9	TOODOO RUNGREEN—The Ever Popular Tortured Artist Effect, Bensenville
10	THE FIXX—Shattered Room, MCA

Top Tracks

#	1	5	6	ARTIST—Title Label
2	1	11	10	PHIL COLLINS—Hello, I Must Be Going, Atlantic
3	2	10	9	BOB SEGER—The Distance, Capitol
4	6	7	8	BAT BENATAR—Get Down, Chrysalis
5	4	7	7	DURAN DURAN—Capitol
6	7	6	6	DURAN DURAN—Hutty Like The Wolf, Capitol
7	1	11	10	NEAL SCHON AND THE HEARTBREAKERS—You Got Lucky, Backstreet
8	14	2	10	GOLDEN EARRING—Twilight Zone, 21 Records
9	13	15	14	LEO ZEPPELIN—Darlene, Swan Song
10	10	12	13	PAT BENATAR—Looking For A Stranger, Chrysalis
11	8	16	15	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
12	3	16	14	SAMMY HAGAR—Remember The Heroes, Geffen
13	19	17	16	THE PRETENDERS—Back On The Chain Gang, Sire
14	8	9	10	FRANK MARINO—Strange Reasons, Columbia
15	10	12	11	PHIL COLLINS—Don't Care, Atlantic
16	3	16	13	SAGA—On The Loose, Portland
17	13	17	12	ROBERT PLANT—Far Post, Swan Song Import
18	19	20	19	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
19	8	9	8	THE FIXX—Stand If You Fall, MCA
20	14	15	13	THE NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
21	16	16	15	VANDEENBERG—Burning Heart, Atlantic
22	28	28	27	BOB SEGER AND THE SILVER BULLET BAND—Evolution, Row, Capitol
23	18	19	18	NEIL YOUNG—Little Thing Called Love, Geffen
24	11	10	19	THE J. GEELS BAND—I Do Good, Johnny, Columbia
25	20	14	17	MAN AT WORK—Down Under, Columbia
26	39	37	36	LEO ZEPPELIN—Drown Baby, Swan Song
27	23	26	25	DEEY'S MIDNIGHT RUNNERS—Come De Eileen, Mercury
28	5	5	4	SAGA—Mind Him Up, Portland
29	16	17	16	OZZY OSBOURNE—Paranoid, Jet
30	11	10	15	THE CLASH—Rock The Casbah, Epic
31	18	17	16	SUPERTRAMP—Crazy, ABM
32	18	17	16	BOB SEGER AND THE SILVER BULLET BAND—Bottomline Blues, Capitol
33	21	22	21	THE HUMAN LEAGUE—Mirror Man, ABM
34	25	25	24	THE KINKS—Come Dancing, Arista
35	20	18	17	MESSING PERSONS—Destination Unknown, Capitol
36	32	32	31	ADAM ANT—Coed Two, Showtime, Epic
37	15	14	13	DAVID BOWIE—Under The Sun, Virgin
38	27	28	27	THE HUMAN LEAGUE—Mirror Man, ABM
39	21	21	20	THE KINKS—Come Dancing, Arista
40	34	34	33	MESSING PERSONS—Destination Unknown, Capitol
41	56	56	55	ADAM ANT—Coed Two, Showtime, Epic
42	40	40	39	DAVID BOWIE—Under The Sun, Virgin
43	26	26	25	RUSH—Subdivisions, Mercury
44	31	31	30	EDDIE MONEY—Goodbye To You, Columbia
45	27	27	26	DAVE HALL AND JOHN OATES—Manuela, RCA
46	29	28	27	DEE PETTY AND THE HEARTBREAKERS—One Story Town, Backstreet
47	34	34	33	BILLY IDOL—Allentown, Columbia
48	56	56	55	SUPERTRAMP—It's Raining Again, ABM
49	42	42	41	EDDIE MONEY—Control, Columbia (EP)
50	41	41	40	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI America

Fall Arbitron Figures

Following are fall Arbitron figures for Boston, St. Louis, San Jose, Washington, Anaheim-Santa Ana Garden Grove, Calif.; Allentown-Bethlehem-Easton, Bloomington, Ill., and Bridgeport. Current figures are compared to the previous rating period which is in all cases, except Boston and Washington, summer 1982. The previous rating period in Boston and Washington is summer 1981. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

Station	format	fall '82	previous period	year ago
Boston				
WXXX-FM	urban	9.0	7.8	6.5
WBZ-FM	AC	8.6	8.6	8.2
WHDH	AC	7.9	8.0	8.7
WBZ-TV	AOR	5.6	6.3	5.9
WFED-AM	news	5.4	4.8	6.6
WCFO	AOR	4.9	7.5	9.3
WJIB	beautiful	4.9	4.2	4.9
WMXJ	AC	4.4	4.5	0.5
WRKO	talk	4.4	2.4	2.8
WFED-FM	Hot 100	3.9	2.8	4.0
San Jose				
KGO-AM	talk	8.7	9.1	8.8
KSJQ	AOR	8.3	8.5	4.9
KRAY	beautiful	7.1	4.7	7.0
KEZR	AOR	6.1	3.9	4.5
KCBS	news	5.2	4.1	4.9
KLOK	MOR	4.4	5.2	5.2
KOME	AOR	4.2	5.3	4.8
KOTV	beautiful	3.9	2.0	2.3
KSSQ	black	3.5	2.9	5.1
KYUW	AC	3.5	2.4	2.3
St. Louis				
KMOX-AM	talk	23.4	21.2	21.8
KMOX-FM	(non KHTK)	Hot 100	6.9	3.4
WIL-FM	country	6.5	6.7	6.3
KSD-FM	AC	6.2	5.4	6.0
KSHE	AOR	5.7	4.5	6.5
KADM	urban	5.5	6.1	6.1
KEZK	beautiful	4.9	6.1	6.1
KWK-FM	AOR	4.8	7.4	6.5
KSQJ	AC	4.1	4.1	4.8
WRTH	MOR	3.8	3.9	3.6
Washington				
WKYS	urban	9.3	10.2	8.1
WMAL	MOR	8.9	7.9	10.6
WVUR	black	7.5	7.4	6.2
WGAG-FM	beautiful	7.3	7.1	7.8
WWDN	Hot 100	5.1	5.1	3.4
WPXK	country	5.0	3.4	3.2
WLTT	AC	4.4	4.4	4.4
WAVA	AOR	4.0	3.9	3.3
WASH	AC	3.8	3.8	4.6
WMZQ	country	3.6	3.5	3.3
WOOK	black	3.6	3.9	3.5
WRC	talk	3.6	3.0	3.4
Anaheim-Santa Ana-Garden Grove				
KBHQ	beautiful	6.5	6.7	7.1
KABC	talk	4.6	5.7	6.1
KHS	AC	4.3	2.7	2.4
KFI	AC	3.4	2.7	3.6
KFWB	news	3.4	3.0	2.7
KJQI	beautiful	3.4	2.3	2.7
Allentown-Bethlehem-Easton				
WLVE	AC	11.6	11.6	12.1
WWKQ	country	11.4	10.0	8.5
WLVD	AOR	9.1	10.1	9.5
WQDQ	beautiful	8.6	9.2	9.6
WLHZ	AC	7.5	7.8	8.9
Bloomington				
WJBC	MOR	36.1	40.8	40.7
WBNO	AC	19.0	16.1	15.9
WLS-AM	Hot 100	7.0	5.7	6.2
WHIN	beautiful	5.7	3.4	4.8
WMLA	country	5.7	6.3	9.0
Bridgeport				
WLEV	beautiful	18.0	16.4	15.9
WLWV	AC	13.2	15.4	13.0
WKCI	Hot 100	7.2	5.9	4.9
WNAB	AC	6.0	6.4	7.5
WNBC	AC	5.4	6.1	7.2
San Francisco				
KGO-AM	talk	8.4	7.2	8.4
KCBS	news	6.7	4.6	6.5
KFRC	Hot 100	3.7	5.0	5.4
KSOL	urban	3.7	4.2	5.8
KUDR	beautiful	3.5	2.5	2.6
KIDR	black	3.3	3.2	3.9
KMFL	AOR	3.3	3.3	4.7
KYUW	AC	3.2	3.4	2.5
KABL-FM	beautiful	2.9	2.6	2.7
KIOI	AC	2.0	3.2	2.7
KNBR	MOR	2.8	4.2	3.5
KNEW	country	2.8	2.8	2.9

A compilation of Rock Radio Airplay as indicated by the stations leading Album oriented and Top Track stations.

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Jan. 16-22, **Billy Joel**, *Newseek* (M, Thru Sat). East Productions. One hour.

Jan. 17, **Ado Nova**, presents *Guitar Player Magazine's Best of '87*. *Good 3*, *Rising Stone Productions*. One hour.

Jan. 17 **Great Drummers**, Continuous History Of Rock And Roll. *Rock Stone Productions*. One hour.

Jan. 17 **Tom Petty, Jeff Strum** of The Clash, *Bringin' It On*. *The Stray Cats*. Inside Track. One hour. Broadcastng. 90 minutes.

Jan. 17 **Great Drummers**, Continuous History Of Rock And Roll. *Rock Stone Productions*. One hour.

Jan. 17 **Tom Petty & The Heartbreakers**, *"The Rock Chronicles"*, a pop version of "In Concert," "Star Trak Specials," "The Pop Years" and "The Olympics."

Coca-Cola's "Summer Concerts" is a 10-concert summer series beginning in June featuring such major rock acts as Fleetwood Mac, Journey, Hall & Oates, Styx, etc. *Heartbreakers* will be added with Coke moves sponsorship from the similarly formed ABC "Super Group" series. The weekly, one-hour "Rock Chronicles" is hosted by WNEW-FM's New York's Dave Herman and KMET Los Angeles' David Bell. The concert series has 100 and AC radio stations which will be offered a new pop version of "In Concert" featuring such artists as Chicago, Air Supply, Melissa Manchester and Karla Bonoff.

The company will also provide, via satellite, an FM stereo portion of several TV specials. Already scheduled are *Chicago*, *Chicago*, *Fleetwood Mac*, *Heartbreakers*, *Styx*, *David Bell* and *Remember*, United States, four hours.

Jan. 21 **Brady Bunch**, *Brady Bunch*. The Countdown. Westwood One. one hour.

Jan. 21-23, **Count Bass**, *Music Makers*. Narwood Productions. One hour.

Jan. 21-23, **Billy Joel**, *Special Edition*. West Wood One. one hour.

Jan. 21-23, **Elie Bravis**, *Live From Gilley's*. *Westwood One*. one hour.

Jan. 21-23, **Billy Joel**, *Supertramp*. Rock At Your Countdown. Westwood One. one hour.

Jan. 21-23, **Bar Keys**, *Louie Richter*. The Countdown. Westwood One. one hour.

Jan. 21-23, **Women In Rock**. *The Rock Chon*. *Westwood One*. one hour.

Jan. 21-23, **Rockin' Stones Special**. The Source. two hours.

Jan. 21-23, **Rock Classics**, *D. DeMets*. West Wood One. two hours.

Jan. 21-23, **Olivia Newton-John**, *Star Trek*. *Probie*. *Westwood One*. one hour.

Jan. 21-23, **Tom Jones**, *Dick Clark's Rock Roll And Remember*. United States, four hours.

Jan. 21-23, **Brady Bunch**, *Wendy*. *Westwood One*. three hours.

Jan. 21-23, **Marvin Hamlisch**, *"This Way We Were"*. *Music Makers*. Westwood One. three hours.

Jan. 21-23, **Olivia Newton-John**, *In Concert*. *Westwood One*. one hour.

Jan. 22-23, **Stacy Keach**, *Kong Biscuit Flower Hour*. ABC Rock Radio Network. one hour.

Jan. 23, **Duran Duran**, *BBC Rock Hour*. London Weekend. one hour.

Jan. 23, **English Beat**, *BBC College Concert*. London Weekend. one hour.

Jan. 23-29, **Mountain People**, *Newswest FM*. *Thrity Days Productions*. 30 minutes.

Jan. 23-24, **Bucky Dharma** & *Eric Blume* of Blue Oyster Cult, *Shout Shout Shout*. Studio 54 Productions. one hour.

Jan. 24, **Elie Bravis**, *Brenda Lee*, *George Strait*, *George Jones*. *Westwood One*. one hour.

Jan. 24, **Ruth**, *Contemporary History Of Rock And Roll*. *Rising Stone Productions*. One hour.

Jan. 24-30, **Jane Fonda**, *Courtesy Of Country*. Narwood Productions. One hour.

Jan. 24-30, **David Lee Roth**, *Rock Chronicles*. *Westwood One*. one hour.

Jan. 28-30, **Bettie Brothers**, *Live From Gilley's*. Westwood One. one hour.

Jan. 28-30, **The Commanders**, *Special Edition*. Westwood One. one hour.

Jan. 28-30, **Tom Jones**, *Saga*. Rock Album Countdown. Westwood One. one hour.

Jan. 28-30, **John Cougar**, *The Source*. NBC. 90 minutes.

Jan. 28-30, **Razzy Bailey**, *Weekly Country Music Countdown*. United Stations. three hours.

Jan. 29-30, **Jimmy Rodgers**, *Dick Clark's Rock Roll And Remember*. United States. four hours.

Jan. 28-30, **30 Songs** of the First Great Decades since Dr. Deenette. Westwood One. two hours.

Jan. 28-30, **Benny Goodman**, *The Great Sounds*. United Stations. four hours.

Jan. 28-30, **Steve Wariner**, *Matt McDaniel*. Silver Eagle ABC Entertainment. 90 minutes.

National Programming Westwood One Adds Shows

Westwood One, which claims the title of the nation's largest producer-distributor of syndicated radio shows, will add six new series during the year.

Already supplying a 20-program lineup, covering every major radio format, to more than 2,500 stations, the Los Angeles-based company plans to present individual music specials, plus several tv/radio simulcasts.

The new programs are *Coca-Cola's Summer Concerts*, "The Rock Chronicles," a pop version of "In Concert," "Star Trak Specials," "The Pop Years" and "The Olympics."

Coca-Cola's "Summer Concerts" is a 10-concert summer series beginning in June featuring such major rock acts as Fleetwood Mac, Journey, Hall & Oates, Styx, etc. *Heartbreakers* will be added with Coke moves sponsorship from the similarly formed ABC "Super Group" series. The weekly, one-hour "Rock Chronicles" is hosted by WNEW-FM's New York's Dave Herman and KMET Los Angeles' David Bell. The concert series has 100 and AC radio stations which will be offered a new pop version of "In Concert" featuring such artists as Chicago, Air Supply, Melissa Manchester and Karla Bonoff.

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Jan. 21-23, **Count Bass**, *Music Makers*. Narwood Productions. One hour.

Jan. 21-23, **Billy Joel**, *Special Edition*. West Wood One. one hour.

Jan. 21-23, **Elie Bravis**, *Live From Gilley's*. *Westwood One*. one hour.

Jan. 21-23, **Brady Bunch**, *Brady Bunch*. The Countdown. Westwood One. one hour.

Jan. 21-23, **Women In Rock**. *The Rock Chon*. *Westwood One*. one hour.

Jan. 21-23, **Rockin' Stones Special**. The Source. two hours.

Jan. 21-23, **Rock Classics**, *D. DeMets*. West Wood One. two hours.

Jan. 21-23, **Olivia Newton-John**, *Star Trek*. *Probie*. *Westwood One*. one hour.

Jan. 21-23, **Tom Jones**, *Dick Clark's Rock Roll And Remember*. United States, four hours.

Jan. 21-23, **Brady Bunch**, *Brady Bunch*. The Countdown. Westwood One. one hour.

Jan. 21-23, **Marvin Hamlisch**, *"This Way We Were"*. *Music Makers*. Westwood One. three hours.

Jan. 21-23, **Olivia Newton-John**, *In Concert*. *Westwood One*. one hour.

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Jan. 28-30, **The Commanders**, *Special Edition*. Westwood One. one hour.

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Jan. 28-30, **Benny Goodman**, *The Great Sounds*. United Stations. four hours.

Jan. 28-30, **Steve Wariner**, *Matt McDaniel*. Silver Eagle ABC Entertainment. 90 minutes.

Offering follows up "Thanksgiving With Clauft Daniels," "Christmas With The Oak Ridge Boys" and "Ronnie Milsap's Golden Decade." *It's Not Christmas* will add WWVA Wheeling, W. Va. to its lineup of affiliates for the "Weekly Country Music Countdown."

* * *

Narwood Productions is celebrating the first anniversary of its "Music Makers" and "Country Cleopatra" shows. Each one-hour program runs on a weekly basis. "Music Makers" has 210 stations and "Country Cleopatra" on more than 400 outlets. *Waverly Productions* has been in third year of operation with 75 affiliates lined up for its weekly "Waverly" countdown of the top 20 new dance songs.

* * *

The new programs are *Coca-Cola's Summer Concerts*, "The Rock Chronicles," a pop version of "In Concert," "Star Trak Specials," "The Pop Years" and "The Olympics."

Coca-Cola's "Summer Concerts" is a 10-concert summer series beginning in June featuring such major rock acts as Fleetwood Mac, Journey, Hall & Oates, Styx, etc. *Heartbreakers* will be added with Coke moves sponsorship from the similarly formed ABC "Super Group" series. The weekly, one-hour "Rock Chronicles" is hosted by WNEW-FM's New York's Dave Herman and KMET Los Angeles' David Bell. The concert series has 100 and AC radio stations which will be offered a new pop version of "In Concert" featuring such artists as Chicago, Air Supply, Melissa Manchester and Karla Bonoff.

The company will also provide,

via satellite, an FM stereo portion of several TV specials. Already scheduled are *Chicago*, *Chicago*, *Fleetwood Mac*, *Heartbreakers*, *Styx*, *David Bell* and *Remember*, United States, four hours.

Jan. 17-23, **Count Bass**, *Music Makers*. Narwood Productions. One hour.

Jan. 17-23, **Billy Joel**, *Special Edition*. West Wood One. one hour.

Jan. 17-23, **Elie Bravis**, *Live From Gilley's*. *Westwood One*. one hour.

Jan. 17-23, **Brady Bunch**, *Brady Bunch*. The Countdown. Westwood One. one hour.

Jan. 17-23, **Women In Rock**. *The Rock Chon*. *Westwood One*. one hour.

Jan. 17-23, **Rockin' Stones Special**. The Source. two hours.

Jan. 17-23, **Rock Classics**, *D. DeMets*. West Wood One. two hours.

Jan. 17-23, **Olivia Newton-John**, *Star Trek*. *Probie*. *Westwood One*. one hour.

Jan. 17-23, **Tom Jones**, *Dick Clark's Rock Roll And Remember*. United States, four hours.

Jan. 17-23, **Brady Bunch**, *Brady Bunch*. The Countdown. Westwood One. one hour.

Jan. 17-23, **Marvin Hamlisch**, *"This Way We Were"*. *Music Makers*. Westwood One. three hours.

Jan. 17-23, **Olivia Newton-John**, *In Concert*. *Westwood One*. one hour.

Jan. 20-23, **Stacy Keach**, *Kong Biscuit Flower Hour*. ABC Rock Radio Network. one hour.

Jan. 23, **Duran Duran**, *BBC Rock Hour*. London Weekend. one hour.

Jan. 23, **English Beat**, *BBC College Concert*. London Weekend. one hour.

Jan. 23-29, **Mountain People**, *Newswest FM*. *Thrity Days Productions*. 30 minutes.

Jan. 23-24, **Bucky Dharma** & *Eric Blume* of Blue Oyster Cult, *Shout Shout Shout*. Studio 54 Productions. one hour.

Jan. 24, **Elie Bravis**, *Brenda Lee*, *George Strait*, *George Jones*. *Westwood One*. one hour.

Jan. 24-30, **Jane Fonda**, *Courtesy Of Country*. Narwood Productions. One hour.

Jan. 24-30, **David Lee Roth**, *Rock Chronicles*. *Westwood One*. one hour.

Jan. 28-30, **Bettie Brothers**, *Live From Gilley's*. Westwood One. one hour.

Jan. 28-30, **The Commanders**, *Special Edition*. Westwood One. one hour.

Jan. 28-30, **Tom Jones**, *Saga*. Rock Album Countdown. Westwood One. one hour.

Jan. 28-30, **John Cougar**, *The Source*. NBC. 90 minutes.

Jan. 28-30, **Razzy Bailey**, *Weekly Country Music Countdown*. United Stations. three hours.

Jan. 29-30, **Jimmy Rodgers**, *Dick Clark's Rock Roll And Remember*. United States. four hours.

Jan. 28-30, **30 Songs** of the First Great Decades since Dr. Deenette. Westwood One. two hours.

Jan. 28-30, **Benny Goodman**, *The Great Sounds*. United Stations. four hours.

Jan. 28-30, **Steve Wariner**, *Matt McDaniel*. Silver Eagle ABC Entertainment. 90 minutes.

Jan. 28-30, **Elie Bravis**, *Live From Gilley's*. Westwood One. one hour.

Jan. 28-30, **30 Songs** of the First Great Decades since Dr. Deenette. Westwood One. two hours.

Jan. 28-30, **Benny Goodman**, *The Great Sounds*. United Stations. four hours.

Jan. 28-30, **Steve Wariner**, *Matt McDaniel*. Silver Eagle ABC Entertainment. 90 minutes.

Concerts

These are best selling radio station airplay lists.

TOP 100 CONCERTS IN MARKET

Mississippi's Be-Bop Puts Cutbacks On Hold

By EDWARD MORRIS

NASHVILLE—The shaky economy led to the closing of two Be-Bop Record Shop's eight outlets in 1982. But prospects of further trimming have been put "on hold," according to Kathy Womack, president of the chain, based in Jackson, Miss. She says she sees no additional closings in the "near future" and reports that there are some bright spots in the overall operation.

Established in 1974, Be-Bop has three stores in Jackson (where it also has its warehouse), and one each in Hattiesburg, Biloxi, and Starkville. The other two stores were recently sold to McConn. While the shops significantly vary in size and location, they all carry a common sign/logo and feature similar interior fixtures. Floor sizes range from 1,000 to 4,000 square feet. One store is in a mall.

and the others are in strip centers.

Womack says that even with the paring, 1982 sales seem to have been about equal to those of 1981. To supplement regular record and tape income, four of the stores offer video games, and one carries games. However, Womack notes, only two of the four have enjoyed substantial sales of video material. One of these was in the Jackson Mall location, which caters primarily to black customers. She adds that there was a lot of competitive pricing in the video games market, which may be the fact to her chain's modest showing.

The Jackson Mall location is also the best one for the sale of singles. "We sell lots there," Womack asserts. Singles are priced at \$1.67 each chain-wide. All the stores carry cut-

(Continued on page 55)

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The reason conventional tape testing measures musicality is that most cassette manufacturers base their tape on musicality. Denon's unique circuitry and special tape components with digital circuit specifications can sound noticeably different. Conventional measurement techniques such as "musicality" are often used to describe sound that possesses the "life-like" characteristics of real music.

It is no wonder that Denon DX7/60 is fast becoming the first true audio product.

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Retailing

Game Returns: When And How? Firms Offer Assurances To Video Dealers At CES

LAS VEGAS—Will "E.T." really go home? Will video games on which retailers over-bought be returnable? When? And how? Representatives of video game manufacturers at Winter CES here Jan. 6-9 offered answers.

The question of return privilege or stock balancing, two synonymous terms with the video game industry, was hardly mentioned until retailers discovered this Christmas season that the Atari "E.T." game was in many cases purchased overconfidently (Billboard, Jan. 8).

Numerous sources in the pre-Winter CES trade show said that returns of items with video games were usually worked out between the retailer and the supplier. It was also expected that announcements about stock balancing would be made here. Some were—quietly. In fact, few exhibitors wanted to talk about the subject at all.

Atari and Activision have stock balancing plans, said Reade White-Spunner, accessory buyer for the 140-unit Record Bar chain. She described both as twice annually on a two-purchased, one-retuned basis.

Overall, dealers surveyed said they heard of few formalized programs, if any, from the Activision plan as "very liberal."

In the context of videocassette movie returns, sometimes 5% of purchases for six months, Activision's program could be seen as liberal.

At the American Video Assoc open meeting here Jan. 7, the roughly 150 delegates seemed to have had the same ideas about stock balancing for games, a dealer in attendance reported.

Indications are that stock balancing will continue to be more or less informal. At least one manufacturer, Data Age, describes its program as "flexible."

In Billboard's pre-Winter CES discussion, Robert R. Hunter, president at Data Age, outlined two approaches. One involves "bicycling" overstock to other distributors and dealers. The other is to take the overstock from dealers and distributors and "shut it out through discounts."

Rice believes video game stock balancing should be tailored to specific marketing realities. The size of accounts and geographical regions are two factors indicating a tailored approach.

The two-annual pattern seems to be one common factor in many announced plans. At U.S. Games, Jack Dow, executive vice president, said

the firm's plan for stock adjustment will be twice a year, "even dollars," not units for units.

Dows was among those who think the furor over disappointing Atari sales was overblown. He noted that while sales were off, unit sales were still exceptional.

Other manufacturers tried to place the video game sales picture in proper focus. Robert Hunter, vice president of CBS Video Games, said, "100,000 of a Coleco game is a hot game when you consider the hardware out there."

Hunter's point was that Coleco penetration is usually put at 500,000, while Intellivision's is 2% million

units and Atari's is more than 10 million—"or, who knows, maybe much more."

As for stock balancing, Hunter, who was in the book business, where returns are virtually nil, before joining the video game business, where returns have been a major concern for years, hopes to never see returns in the game business.

Hunter's emphasis is on not overloading dealers initially. This theme was echoed by Imagic, whose James H. Goldberger, marketing vice president, said, "we have made an extreme effort not to load dealers. Our sales research shows we are not in trouble with overstock."



GAME JUKEBOX—The Video Game Previewer, introduced by Imagic at the Consumer Electronics Show, is a dealer aid allowing a retailer to offer 24 games for sampling by consumers. The unit was designed for use with the Atari VCS system. A 90-day limited warranty and on-going service contract are available for the unit.

Billboard®

Top 15 Video Games

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Weeks	Last Position	Weeks	Weeks	Title	Copyright Owner/Manufacturer, Catalog Number
1	18	1	18	PITFALL—Activision AX 106	WEEKS #1-18
2	2	20		DONKEY KONG—Coleco 2451	
3	3	20		FROGGER—Parkers Bros. 5300	
4	6	20		PAC MAN—Atari CX 2646	
5	9	20		DEMON ATTACK—Imagic 7200	
6	8	20		BERZERK—Atari CX 2650	
7	-	1		RIVER RAID—Activision AX 020	
8	14	3		ZAXON—Coleco 2435	
9	4	8		ET THE EXTRA TERRESTRIAL—Atari 2674	
10	-	1		VANGARO—Atari 2669	
11	10	9		REALSPORTS—Baseball Atari CX 2640	
12	5	8		RAIDERS OF THE LOST ARK—Atari CX 2659	
13	11	8		ADVANCED DUNGEONS & DRAGONS—Intellivision 3410	
14	-	1		OFOENDER—Atari 2609	
15	7	14		MEGAMANIA—Activision AX 017	

STRATEGIES REVEALED AT CES

Tape Firms Tackle Price Flux

Continued from page 3

them to buy cautiously, they point out, and they then tend to run out of strongly demanded items.

"Dealers are tired of warehousing blank tape for the big brands," said Stephen H. Lesser, Denon marketing director. His comment was echoed by several other manufacturers, who indicated the gauntlet "call out" to discount hand marketers may be hurting even more than low-rental supplier.

Retail-store buyers are forced to stock the dominant brands because of the imperative of consumer reaction to television and other media blitzes, nevertheless end up providing a window for smaller brands, several said. In this sense, intense brand recognition by majors is considered a mixed blessing, as major recognition brands gain at least modest shelf exposure.

The "warehousing" inventory-in, inventory-out syndrome of which Lesser complains is different from Dale's assertion about bulk ton. Dale contended that both dealers and wholesalers stockpile quantities of blank tape and speculate on it, as in commodity breaking. They also barter with it for other goods they need or want to trade in, Dale said.

For now, price flux seems focused primarily on blank audio tape. However, in Billboard's pre-Winter CES roundup, Dale predicted all the video blank tape will sell "go home" to VCRs drift into the \$300 price range.

Fujip used a Jan 5 press party to announce it is continuing to move aggressively into the consumer sweepstakes battlefield. A \$1,000 Challenge campaign was announced for January, and for video, the firm rolled out the "Fujip Videotape Cash Clean-Up."

Assistance on this story provided by video editor Laura Foti, based in New York.

Among the strategies unveiled to corral price flux, none seemed to gain more traction than TDK's move to limit by 75% the number of units it ships to the market (Jan. 8).

Other firms are adopting similar letting strategies too, among them Sony. According to John Birmingham, vice president of sales for Sony Tape, the company eliminated its direct sale force as of Nov. 1 and is now "100% sales rep" in structure.

"We're becoming an easier company to do business with. There are ways to support dealers. You can tar-

for their needs. We haven't done that in the past, but we are now," Birmingham said. Sony is also offering an "Ear-Bugging Sweepstakes," now through March.

Many exhibitors seemed to agree with Birmingham's assessment. Dale's, pre-Winter CES wrapup that 1983 will see more price stabilization. Importantly, Patrice sees the stability of the high-grade business coming to the standard tape market, which still accounts for 90% of the business.

One approach was announced by Morex with its entry into normal bias tape with a dB series. "Historically, we've only had one normal bias tape in the line," said Alan Davis, audio products marketing manager. "The market is maturing. We are in the economy segment of the audio cassette market now."

As for video, Daus' counterpart, Joseph Pettie said, "We've seen a tremendous degree of price stabilization since September. Our worry now is, can we maintain the cost at this low level? Most factories are at peak efficient level."

Sony's push on Beta Hi-Fi (Beta Hi-Fi) has been so successful here as still another boost for blank videotape. Denon may now follow the blank videotape field, Lesser said, because of Sony's move.

Another manufacturer hinting it will look at video is Loranger Entertainment, according to Robert Loranger, president. Loranger was using a C-Viscount unit at 174 degrees to demonstrate how well a hammer head worked on the standard picture construction. Elements of Loranger promotion include American Express rebates in a couponing campaign.

"A problem with record retailers is that they are so 'call-out' oriented," Loranger noted, adding that he hopes to influence consumers to call out Loranger.

Another firm in Miami is diversifying its operation. An example is Sanyo, a familiar brand in tape carrying and storage cases, which has just launched a line of blank audiotape.

Next: a review of more major tape and marker's Winter CES introductions and special promotions

Record Bar Accessories

Continued from page 30

hotter around St. Louis than in other markets (Record Bar is not along the Pacific Coast or north of Philadelphia, but is virtually all over the rest of the map).

Precise point spread is of vital importance to accessory inventories planning, the news. With 100 titles to choose from, it's hard to keep 25% high-end and uses Atari at \$9.95 at the other side. She built a category portal:

Games joystick are not only valuable but great traffic items, she says. For Christmas, she packaged two Discwasher units, which are excellent items. We tried the product and selected them and were amazed at how much better they sound after being treated. There are many ways to increase the effectiveness of treating the rest of our collection library. The letter is signed by M.C. Herle, Skog, President Manager Consumer Electronics Sales stations KGNB AM and KNBT FM.

Next from Record Bar accessories sheet reveals White Spinner views discussing a complete line of blank tape, and her outlook on boutique items, which she sees as the hottest in category



ALABAMA IN TEXAS—The McKinney, Tex., Walmart store becomes stage for Alabama during recent promotion.

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RCA RUE 100 72.29 83 SCOTCH 1 750 19.99 c2
MINIDISC HI-MEX E 1 72.29 83 SONY L-870 11.99 c2

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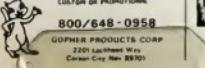
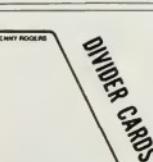
we were especially interested in how it worked in helping preserve our older LPs. Many of which are quite scratchy. We tried the product and selected them and were amazed at how much better they sound after being treated. There are many ways to increase the effectiveness of treating the rest of our collection library. The letter is signed by M.C. Herle, Skog, President Manager Consumer Electronics Sales stations KGNB AM and KNBT FM.

The collectors LPs to which he referred are part of a long sought collection of Golden Oldies which formed the basis

for programming one of the stations

This new product called "SCRATCH FIXER" by Microline® enhances the sound reproduced by any record and the best way to do this is to use it on vinyl records. It is excellent for mending background hum and scratches. It is available in 2 oz. (treats approximately 100 records) size for retail materials. It is offered at a suggested price of \$19.95 and liberal discounting structure for Dealers and Distributors which the company is actively seeking.

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(Advertised)

Video

Software Prices Bottoming Out? CES Panelists Differ On Issue

By LAURA FOH

LAS VEGAS Pricing was the main issue at the CTS Video Software Conference, held here Jan. 8, although such topics as improved audio for video, computer game players and new software sale doctrine were also discussed.

The panel consisted of retailers George Atkinson of the Video Station in Los Angeles and Linda Roser of Entertainment Systems, Of America in Phoenix, as well as manufacturers Bob Burnett, 3M's business manager for the professional consumer market; Walt Disney Telecommunications president Jim Juniro; Thorn FMI video president Nick Santirios; and Bud O' Shea, home video senior vice president for 20th Century-Fox Telecommunications. Moderator was Seth Goldstein of Video Week.

Discussion was launched by 3M's Burnett, who pointed out, "Video

tape pricing has been a free-for-all, but we're close to a floor." He called the \$39.95 and \$29.95 price points for select titles "a promotional event," adding that high-speed duplication, which will have a significant impact on pre-recorded tape prices, will not be available until 1985.

According to Disney's Jimitro, "Over the long term, these price moves won't mean anything. Price promotions are wonderful, but 'An Officer And A Gentleman' and 'Star Trek II' are gems in a business that needs to have many blockbusters. You won't see a sale market develop at those prices as long as rental is still available."

At an earlier Disney press conference at CES, Ben Tenen, home video vice president for the company, had re-emphasized Disney's commitment to its unique way of dealing with rental: "We're still happy with our dual inventory system, although

it is a great challenge. But as long as some sale product is being rented, we feel we have to reflect that revenue stream by charging a higher wholesale price." Disney anticipated the acquisition of several document films and feature films worldwide to retail at a relatively high \$69.95 each.

Retailer Roser said her experience with "Star Trek II" had been quite successful. "We will sell anything we can get at this point in time. We sold a lot of Star Trek, and also spurred sales of other titles."

Atkinson added, "Many movies are not good candidates for rental. There's a wealth of gems to price for sale, and perhaps if the others were priced for rental and sale, it would equal a de facto surcharge that we don't mind paying."

"There's certainly a more complex pricing matrix facing us in 1983," said moderator Goldstein. All panelists agreed that the future is uncertain.

According to Thorn's Santirios, "A major issue in the industry is growth. We've just barely scratched the surface. Lower prices help open the industry up, but the issue is not exclusively pricing."

"In fact," added Fox's O'Shea, "a \$2.95 Beta price point will create a market for Beta. It's not like 'Laser vs. disk.' It's supports the abolition of the first sale doctrine, as does Disney. Thohn FMI, said Santirios, has not come out on one side or the other "because we're a marketing company rather than a studio."

On the issue of home video's competition with pay-TV, panelists were unanimous in discounting the strength of such a connection. Said Goldstein, "It's been remarked that when pay-TV enters a market, the video retailer should pack up and leave town. But that competition is an overrated problem."

Roser added, "Pay-TV actually helps us. When a customer buys it, they buy VCRs. Then, two or three months later, the customer comes in and says he's tired of watching the same programming over and over. That's when we begin to sell and rent him hits and classics. Third, it gives a legitimacy to the home video business. Pay has helped our foreign film business and also helps sell catalog product."

O'Shea said, "We did a pay-per-view event with 'Star Wars,' and sales haven't dropped." That motivates us to widely show on pay-TV.

(Continued on page 36)

Surplus Offers Tape Cutouts

NORTH YORK Videocassettes have surfaced for the first time in cutout overrun offerings.

A list of "new" product bring wholesaled by Surplus Record & Tape Distributors, the country's largest marketer of cutouts and overruns, features nine double-length Ampro movie cassettes.

Lengths range from 50 to 540 minutes. Oldie movies include Tarzan, Chaplin, Bela Lugosi, John Wayne, Laurence Olivier and Gary Cooper titles.

Peter Hyman, Surplus executive vice president, says, "Oldies, sophomores, and 'Who's Next,' as well as such relative obscurities as 'Born The Spider.' After the latter, the screen showed a close-up of

New Products



NEW LINE—Magnetic Tape International, a subsidiary of Intermagnetics, is introducing a new line of videotapes for Beta and VHS VCRs. Head cleaners are also available. Intermagnetics is owned by Agra Investments.

VIDEOTAPES SELL IN JAPAN

CBS/Sony Getting Results With Music Programming

TOKYO The CBS/Sony video album "Lemon No Kuseba" by Seiko Matsuda has become the first music videocassette to sell over 1 million units in Japan, according to company. Still greater sales are expected, while video singles are proving their value in the launching of new artists.

Among the 42 video titles available from CBS/Sony to date are 21 music programs. Sixty-five percent of software sales is through record dealers, and 35 percent via direct mail and hardware outlets.

Another key release is the "One Time Only" video album of the Nippon Budokan Hall concert by Shimp Tamura, Polystar's top-selling artist, and Masashi Tada, owner of the production outfit Free Flight, which is distributed by Pioneer-Pionek. Sales to date exceed 6,000. Hiroaki Ishikawa, general manager of the

video software division, says CBS/Sony's Family Club mail order section was able to handle the video album, since no record company controls it.

Meanwhile, the company is celebrating the 15th anniversary of its foundation with a new method of launching its first new artist of 1983, 17-year-old songwriter Sanae Yokon. Her single "Fantasy Night" was scheduled to be released Jan. 21 simultaneously in audio and video formats. The 12-page book of photos of the singer.

Previous experience with last June's video single from CBS/Sony artist Hiroko Mita showed the value of the medium in launching a new performer. Sales of the title reached nearly 4,000 copies. The company's next batch of video singles and albums is expected to be shipped in either March or May.

TV MUSIC REVIEW

The Who's 'Final Concert' Offers 'Live' Ambience

THE WHO—"The Final Concert," a pay-per-view concert from Toronto's Maple Leaf Auditorium, The Ritz, New York, Dec. 17.

The verdict is in: Campus Entertainment Network is the next best thing to being there (Billboard, Jan. 8).

No, it's not the same as being there, but then that was never the claim. The fact is, a live satellite broadcast of a Who concert still delivers much of the same energy of the real thing. For those interested in Campus Entertainment Network's premise, that's what counts.

The audio and visual quality of the concert will also seem to 28 other stations throughout the country. It took about 15 minutes to throw themselves into the event. By the time "Sister Disco" began, there was much applause and the "thrill of being there," began to become apparent. By "Behind Blue Eyes," they were raising arms, and for "Baba O'Riley," everyone joined in.

The hand played a number of selections, including "My Generation," "I'm a Believer," and "Who's Next," as well as such relative obscurities as "Born The Spider." After the latter, the screen showed a close-up of

Peter Townsend's foot, squashing "Boris."

It was the close-ups—the sweat, the hair on the guitars—and the overhead shots of the stage and audience that gave this event its spirit. Creative camera work captured nuances that even a front row seat wouldn't afford. And the audience was most definitely appreciative.

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Video

Arizona-Based Retailer Group Considering New Role

Continued from page 30

in many areas that ordinary trade associations usually can't and don't touch."

With a staff of eight, AVA offers such services as group insurance, advertising coordination, a product literature program, member meetings at CES, a hot line, a weekly "hot deals" mailing, a no-cash video-cassette exchange, and an often-funny newsletter, AVA Powerline.

Typifying Powers' shots at manufacturers is this Power Zoom excerpt: "We think that it's time for video equipment manufacturers to be honest and admit that they could care less about orderly distribution, just as long as the product gets sold."

In a long essay warning readers that the Motion Picture Assn. of America (MPAA) will continue to back legislation such as the Mathias amendment, Powers disagrees with a

position he attributes to Disney that if the right of first sale were eliminated, price reductions of 20% to 40% would cause a shift to sale from rental:

"The possible abuse of the legislation by studios far exceeds any possible benefit to the video dealer. You may be forced to double your inventory and you could not sell the 'for rent' titles, even though you may have bought them outright . . ."

Powers is concerned that lower prices for videocassettes could open the market far beyond the video specialty dealer arena. "We can see no

benefit to the independent video dealer from the fact that studios could market 'for sale' only titles through mass merchandisers, record and music stores, rackjobbers, grocery stores and others that cannot handle the time and/or paperwork required for rentals, even though the entire video movie market might increase . . ."

Long-winded of other organizations, and noting a Video Software Dealers Assn. (VSDA) merger with the Video Retailers Assn. division of the National Assn. of Retail Dealers of America, Powers says NARM

may be maintaining VSDA because a shift to sales will work in NARM members' favor—as movie becomes viable for record stores.

He adds that he has found "most alarming" rumors of VSDA taking more of a neutral stance on right of first sale. Noting that Don Narm, NARM's new president, was previously with Thorn EMI Power optics, "We may see VSDA supporting the studios."

In terms of VSDA's lobbying effort, NARM executive Joe Cohen, contacted at CES in Las Vegas, said that if it seems less vigorous, this

merely reflects the general hiatus awaiting the Supreme Court Beta decision. "The Supreme Court has said, 'Hey, time out,'" Cohen observed.

Also at CES, the AVA exhibited only a few feet from that of VSDA, advertising "lobbying" as one of its association's benefits. "We've had that before," Powers noted when asked about the group's lobbying intentions. He added also that he felt VSDA was "much more serious" about its opposition to Congressional bills against the interests of video retailers.

Japan Reports November Rise In VCR Exports

TOKYO—Japanese video exports last November increased almost 58% against the same month a year before, according to figures released by the Electronic Industries Assn. of Japan (EIA). Production totaled 1.27 million VCRs and exports 1.02 million. Taken over the 11-month period January-November, production reached 11.93 million, 41.2% up on the same period in 1981, and exports came to 9.7 million units, 49.9% up.

Stockpiles at 602,000 units were 13.6% down on the October level but 1.2% higher than in November, 1981. Domestic deliveries for the month totalled 257,000 brought the overall 1982 figure to 1.98 million, 49.9% up on the first 11 months of 1981.

EIA figures for color TVs reflect a recent production total of 1.22 million receivers for November, 10.9% up on the corresponding month the year before. Exports were 334,110, and domestic deliveries 778,000 units. Running total for the year was as follows: production, 10.3 million sets (3.1% down); exports, 3.97 million sets (11.9% down); domestic deliveries, 6.14 million (7.3% up).

Concurrent statistics on customs clearance released by the Japanese Finance Ministry clarify the export situation, showing that while VCR exports to the U.S. were 4.6% down at 2,474 units for the month, those to Canada, Mexico and Europe were up 53.4% at 484,524. Over the first 11 months of the year, U.S. exports totalled 2.33 million (10.5% up) and European exports 4.4 million (80.6% up).

Thomson-Brandt Moves Into Finland

HELSINKI—French industrial giant Thomson-Brandt is moving into the Finnish video marketplace through Suomi-TV, its representative here. Initial emphasis is on its VCR hardware range, manufactured in association with the Japa-

By judicious use of Suomi-TV's retail sales distribution network, which includes some 150 video specialty stores, Thomson-Brandt is seeking at least a 5% share of the overall Finnish VCR market.

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AND MORE TO BE ANNOUNCED

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Video

Music Monitor

By GARY DARLING

- Taping in S.F. for *CBS* taped Missing Persons concert at San Francisco's Fox Warfield Theatre. The show was hosted by John Weaver, produced for *Recorded*.
• Hagar Unlocked. Jeffen Roffman-Samy Hagar had his "Three Love Box" tour turned into a clip for *MTV*. The Hagar and producer Rick Serreni, the piece was shot in Los Angeles.

He has appeared at Al My Place and will be playing Lhasa Club
• Mad Money. Producer Mark Robinson has just finished *Fiddlesticks*, a new CD by the band Fiddlesticks. The song is the third single from the Columbia album "No Control." The clip is a mixture of performance (shot in San Bernardino, Calif.) and conceptual elements. It's later conceptualized in *Pacifica*.

- Two For Rod: Two songs from Rod Stewart's "Absolutely Live" video, "She Won't Dance With Me/Little Queenie," are being excerpted for promotional use. Warner Bros. Records is distributing this clip taken from the Embassy Home Entertainment Production.

- Taking It To The Stage: Video artist Daniel Sofer, co-founder of the Visual Music Alliance, comes from behind the camera to perform several live concerts in California in January. He will be performing music, on synthesizer, from his "Dreams" video album, which is also available as an audio cassette.

Software Confab At CES

• Continued from page 34

beginning in February.) In fact, it's sparked interest, which has been an asset in sales."

Jimirro added, "Pay-tv is no problem for our industry. The majority of U.S. homes haven't been tapped by either pay-tv or home video. One won't obviate the other—providing certain fundamental problems in both industries are solved. But both should show strong growth through the century."

"The studios do help us, by giving windows," said Atkinson, "plus we sell pornography, which isn't shown on pay-tv. With 6,000 home video titles to choose from, what comparison is there with HBO? We are a form of carry-out pay-tv, far, far superior in the number of choices."

Advertising and promotion play an important part in home video re-

— 70 —

Thorn EMI In Boston Rock

Cross-Promo

new way to promote that company's varied music video offerings. Artec Distributing, based in Vermont, has arranged for a tie-in between Boston rock club the Metro, Boston store Video Connection and Thorn EMI.

Excerpts from full-length
Thorn EMI tapes by Billy Squier,
Ashford & Simpson, The Tubes,
Queen and others will be
screened at the Metro and also
promoted for sale at Video Con-
nection. A tape by the Go-Go's,
"Totally Go-Go's," is not in-
cluded in the promotion.

caused in the promotion,"
Thorn EMI president Nick
Sanchez says of the promotion.
"Artoc developed the idea, and
we're behind it 100%. The only
caution I gave them was to be
careful regarding mentioning

All tapes being promoted were produced by EMI Music Video and are being distributed by Thorn EMI Home Video.

He has appeared at At My Place and will be playing Lhasa Club

- Mad Money. Producer **Mark** **Robinson** has just finished **Fiddie Money's** "Take A Little Bit" clip. The song is the third single from the Columbia album "N' Control." The clip is a mixture of performance (shot in San Bernardino, Calif.) and conceptual elements. The latter segments were shot at Pacuma Memorial Hospital in Pacuma, Calif. Apparently due to earthquake damage, the hospital has an wing which cannot be used as an actual hospital but can be used for Hollywood purposes. Several TV shows have used the facility, which is in constant use as an ersatz medical center.

- Two For Levine: Arnold Levine has directed Neil Diamond's "Heartlight" clip from his album of the same name. Levine has also completed Aerosmith's "Lightning Strikes" clip from the album "Rock In A Hard Place." Both record for Columbia

Billboard

Videocassette Top 40

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SALES

This Week	Last Position	Title	Copright Owner/Distributor Catalog Number	These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.		This Week	Last Position	Title	These are most popular videocassette rentals, as well as Beta and VHS formats, compiled from a survey of retailers and wholesalers.		
				WEEKS ON CHART	WEEKS ON CHART				WEEKS ON CHART	WEEKS ON CHART	
1	7	STAR TROTTER & WHIRL OF WARTH	Paramount Pictures, Paramount Home Video 5100	1	5	ROCKY III	CBS/Fox Video 4705	1	5	STAR TROTTER & WHIRL OF WARTH	Paramount Pictures, Paramount Home Video 1180
2	2	ROCKY II	KWC/RCA/Carl Video Corporation 042	2	3	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc., MCA Distributing Corp. 77014	2	3	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc., MCA Distributing Corp. 77014
3	5	PLAYBOY	CBS Fox Video 4708	3	4	POLTERGEIST	MGM/UA Home Video 8001485	3	4	POLTERGEIST	MGM/UA Home Video 8001485
4	5	POLTERGEIST	MGM/UA Home Video 800165	4	10	ANNIE	RCA/Columbia Pictures Home Video 10008	4	10	ANNIE	RCA/Columbia Pictures Home Video 10008
5	9	TRON	Walt Disney Home Video 122	5	5	TWINS	Warner Brothers Pictures, Warner Home Video 11219	5	5	TWINS	Warner Brothers Pictures, Warner Home Video 11219
6	8	THE COMPLETE BEATLES	Apple Corps, Home Video 70164	6	6	TRON	Walt Disney Home Video 122	6	6	TRON	Walt Disney Home Video 122
7	6	JANIS	RCA/Columbia Pictures Home Video 10009	7	2	REBS	Paramount Pictures, Paramount Home Video 1221	7	2	REBS	Paramount Pictures, Paramount Home Video 1221
8	4	STAR WARS	CBS Fox Video 1130	8	15	RICHARD PRIOR LIVE ON THE SUNSET STRIP	Richard Pryor Pictures Home Video 10469	8	15	RICHARD PRIOR LIVE ON THE SUNSET STRIP	Richard Pryor Pictures Home Video 10469
9	11	STAR WARS	CBS Fox Video 1130	9	11	DINER	MCA/UA Home Video 800164	9	11	DINER	MCA/UA Home Video 800164
10	13	FIREPOWER	Warner Brothers Pictures, Warner Home Video 11219	10	9	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009	10	9	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009
11	10	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc., MCA Distributing Corp. 77014	11	7	VICTOR-VERONICA	MGM/UA Home Video 800151	11	7	VICTOR-VERONICA	MGM/UA Home Video 800151
12	5	SUPERMAN II	D.C. Comics, Warner Home Video 61120	12	14	ON GOLDEN POND	CBS Fox Video 9037	12	14	ON GOLDEN POND	CBS Fox Video 9037
13	12	MISSING PERSONS	Warner Bros. Home Video 8126	13	12	STAR WARS II	CBS Fox Video 1130	13	12	STAR WARS II	CBS Fox Video 1130
14	7	RICHARD PRIOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469	14	9	SUPERMAN II	D.C. Comics, Warner Home Video 11210	14	9	SUPERMAN II	D.C. Comics, Warner Home Video 11210
15	16	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009	15	23	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164	15	23	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164
16	17	ALICE IN WONDERLAND	Walt Disney Home Video 36	16	16	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009	16	16	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009
17	14	DC GOLDEN GORE	CBS Fox Video 9337	17	17	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004	17	17	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004
18	23	OWNER	MGM/UA Home Video 800164	18	21	COHAN: THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corporation 77010	18	21	COHAN: THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corporation 77010
19	22	THE HOUSE OF FEAR	Warner Brothers Pictures, Warner Home Video 70004	19	19	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164	19	19	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164
20	20	VICTOR-VERONICA	MGM/UA Home Video 800151	20	27	DEATH WISH II	Orion Pictures, Warner Home Video 76032	20	27	DEATH WISH II	Orion Pictures, Warner Home Video 76032
21	18	SHAMMY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024	21	22	PLAYBOY	CBS Fox Video 5701	21	22	PLAYBOY	CBS Fox Video 5701
22	26	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009	22	18	QUEST FOR FIRE	CBS Fox Video 1148	22	18	QUEST FOR FIRE	CBS Fox Video 1148
23	19	ARTHUR	Orion Pictures, Warner Home Video 2209	23	26	SHAMMY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024	23	26	SHAMMY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024
24	25	QUEST FOR FIRE	CBS Fox Video 1148	24	23	THE SUNDAY & THE SUNDOWNER	Universal City Studios Inc., MCA Distributing Corp. 77010	24	23	THE SUNDAY & THE SUNDOWNER	Universal City Studios Inc., MCA Distributing Corp. 77010
25	24	CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010	25	25	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164	25	25	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164
26	27	CASABLANCA	CBS Fox Video 4514	26	25	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164	26	25	THE UNCOMPLICATED BERTLES	MCA/UA Home Video 800164
27	30	DUMBO	Walt Disney Home Video 24	27	27	MONTY PYTHON & THE HOLY GRAIL	RCA/Columbia Pictures Home Video 3153	27	27	MONTY PYTHON & THE HOLY GRAIL	RCA/Columbia Pictures Home Video 3153
28	11	ELVIS ON TOUR	MGM/UA Home Video 600153	28	20	A MIDSUMMER NIGHT'S SEX COMEDY	Orion Pictures, Warner Home Video 72025	28	20	A MIDSUMMER NIGHT'S SEX COMEDY	Orion Pictures, Warner Home Video 72025
29	32	DEATH WISH III	Orion Pictures, Warner Home Video 26032	29	32	ESCAPE FROM NEW YORK	Embassy Home Entertainment 1602	29	32	ESCAPE FROM NEW YORK	Embassy Home Entertainment 1602
30	3	TIME BANDITS	Paramount Pictures, Paramount Home Video 7310	30	28	100 GREATEST PILOTS IN HISTORY	CBS Fox Video 1150	30	28	100 GREATEST PILOTS IN HISTORY	CBS Fox Video 1150
31	29	THE SWING AND THE SORCERER	Universal City Studios Inc., MCA Distributing Corp. 71010	31	31	DEAD MEN DON'T WEAR PLAIN	Universal City Studios Inc., MCA Distributing Corp. 77011	31	31	DEAD MEN DON'T WEAR PLAIN	Universal City Studios Inc., MCA Distributing Corp. 77011
32	29	THE GODFATHER EPIC	Paramount Pictures, Paramount Home Video 5480	32	31	DRAGGONSLAYER	Paramount Pictures, Paramount Home Video 1057	32	31	DRAGGONSLAYER	Paramount Pictures, Paramount Home Video 1057
33	29	DEAD MEN DON'T WEAR PLAIN	Universal City Studios Inc., MCA Distributing Corp. 77011	33	33	FOR YOUR EYES ONLY	CBS Fox Video 1128	33	33	FOR YOUR EYES ONLY	CBS Fox Video 1128
34	34	ESCAPE FROM NEW YORK	Embassy Home Entertainment 1602	34	34	MY DINNER WITH ANDREW	MCA/UA Home Video 500126	34	34	MY DINNER WITH ANDREW	MCA/UA Home Video 500126
35	29	FOR YOUR EYES ONLY	CBS Fox Video 1128	35	35	REVIEW OF THE PINK PANTHER	CBS Fox Video 8520	35	35	REVIEW OF THE PINK PANTHER	CBS Fox Video 8520
36	35	ROCKY II	CBS Fox Video 4565	36	34	HAMMY FAMILY	RCA/Columbia Pictures Home Video 10197	36	34	HAMMY FAMILY	RCA/Columbia Pictures Home Video 10197
37	36	ROCKY II	CBS Fox Video 4546	37	29	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310	37	29	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
38	35	THE TIME MACHINE	MGM/UA Home Video 600153	38	37	ROCKY II	CBS Fox Video 1145	38	37	ROCKY II	CBS Fox Video 1145
39	36	THE HOUSE THAT HALTED AND CONTROLLED MISTER FRANKENSTEIN	Universal City Studios Inc., MCA Distributing Corp. 55074	39	35	THE HOUSE THAT HALTED AND CONTROLLED MISTER FRANKENSTEIN	CBS Fox Video 1145	39	35	THE HOUSE THAT HALTED AND CONTROLLED MISTER FRANKENSTEIN	CBS Fox Video 1145
40	37	THE THREE STOOGES-VOLUME V	RCA/Columbia Pictures Home Video 10554	40	30	CAT PEOPLE	Universal City Studios Inc., MCA Distributing Corp. 77008	40	30	CAT PEOPLE	Universal City Studios Inc., MCA Distributing Corp. 77008

*Rankings reflect sales of videocassettes during the week ending July 10, 1982. Total sales for all weeks (not including first release) are shown in parentheses. (Not included by AFI: Recording Industry Association of America seal for sales of 50,000 or more copies per title.)

**AFCI member stations report sales of 10,000 or more videocassettes per week. Total sales for all weeks (not including first release) are shown in parentheses. (Not included by AFI: Recording Industry Association of America seal for sales of 50,000 or more copies per title.)

● Recording Industry America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (D) International Tape Disc Assn. seal for net sales and revenues of \$1,000,000.

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CANADA



A BILLBOARD MARKET PROFILE

Tuning Its Talent To An International Beat

By DAVID FARRELL

Despite a significant decline in record sales in Canada last year, most industry executives believe the market will show signs of recovery by the second half of this year and blame the flat economy, home taping, video and a general shortfall in mass audience hits for the temporary crash of '82.

Nine month figures for 1982 showed the industry slipping back to mid-'70s levels for a net shipment total of \$161 million¹, a decrease of some \$40 million over the same period a year earlier.

More specifically, 12 inch disk production was down 32% in the same nine month reporting period for a total of 30,099,473 units as compared to 43,943,224 and singles were down 19% with 12,889,285 as compared to 15,999,228.

All figures are in Canadian dollars

Cassette sales were the only configuration to show a sales gain, approximated to be 17% for a total of 13,944,208 as compared to 11,905,825.

According to Brian Robertson, president of the Canadian Recording Industry Assn., the industry figures look worse than is the case, although he cautions that "it is hard to be optimistic about them too."

Robertson explains that while manufacturing and shipments were definitely down, a large part of the lost margin can be attributed to inflated figures in previous years.

"What we are trying to do is balance the reality of the figures. It is generally believed that retail was only down 5 to 10% in 1982, but it is closer to those reported by Statistics Canada for shipments and manufacturing. The difference is that inventories are now a lot leaner. They can afford to sit on volume inventories anymore, so they are selling what they have and then reordering."

His analysis is shared by most industry executives, including Bernie DiMatteo, president of CBS Records in Canada. For him, 1982 was not a profitable year, but he admits it wasn't an easy sell.

He suggests that the overall decrease cited by Statistics Canada can be misleading, noting that the pipeline was inflated in 1978/79 and that the growth rate achieved in that period was unrealistic.

"Sure, the figures look great, but returns in the industry were far too high. It was a case of unloading and then selling. Today we are looking at selling the maximum number of units while keeping returns in check."

"What this means is that if we sell 200,000 units of an album, then we're better off shipping out 10,000 or so a month, rather than loading the whole lot and then trying to get a sell-through."

(Continued on page C-1)

THE WINNER



CAPITOL

LISA DAL BELLO
DESERTERS
CHRIS HALL
LUBA
FRANK MILLS
ANNE MURRAY
GARY O'
POWDER BLUES
RED RIDER
BOB SCHNEIDER
SHERIFF
STRANGE ADVANCE
STREETHEART
SURRENDER
THE KINGS

ANTHEM

BOYS BRIGADE
CONEY HATCH
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KIM MITCHELL
RUSH
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Below: Loverboy receives a quintuple platinum LP.

Right: Headpins' Darby Mills (Photo by Jones Bowtie).



Industry Executives View '83 With Cautious Optimism

Right: Bryan Adams, left, and Keith Scott (Photo by Jones Bowtie).

Far right: Anne Murray presents a check to the Izakam Hospital for Children.



• Continued from page C-1

He is optimistic about a turnaround, noting that "we have learned to live through this recession and be profitable, so when sales start to pick up again I believe our profits are going to be fine."

CBS was one of a few companies to make a profit on its A&R investment in this country, most notably with Loverboy (the second album, "Get Lucky," certified triple platinum), Harlequin and Queen City Kids. The company's share of singles sales has increased from 10% in 1981 to 15% in 1982, and with Australian band Men At Work. Their eponymous debut sold in excess of 400,000 copies before the year was over.

PolyGram reported its best year, no small achievement in view of the fact that during the halcyon days of the business the label scored two million selling soundtracks in this market with "Saturday Night Fever" and "Grease." President Peter Erdmann explains that diversification of repertoire and sound business planning have been instrumental in growth for the company. More specifically, PolyGram acquired distribution of several Canadian indie A&R last year, along with striking up a deal with the much smaller Toronto-based indie Avalon Records.

In many respects, PolyGram was in the forefront of the music business here last year, breaking a phenomenal number of new acts, some long in advance of U.S. chart success. Among them: Soft Cell, Human League, ABC, Dexys, Midnight Runners, Simple Minds, Trio and Mike Oldfield.

Middle of the road artists also carried their weight at the label. Among them are Nana Mouskouri (two gold albums), Mirella Martin and Pan flute George Zamir, who has sold more than 500,000 albums in the past two years. He now plans on moving here from France.

Quality Records—Canada's largest independent label and

the only one with its own manufacturing plant—and Capitol EMI suffered to a certain extent by the crush in sales. Presidents of both remain optimistic about the future of record sales in Canada and also the real growth of its artists outside the Great White North. Dave Evans at Capitol concurs with George Struth at Quality when the latter says "when you've got the hits you've got the ear of the retailer." Evans has also had the advantage of a rich mine of back catalog which has been used to good effect, bringing old songs back into the market share. Capitol EMI also made a significant contribution to improving the quality of prerecorded cassette sales in the past year and, in turn, through an aggressive marketing and promotion campaign, changing the attitude of the consumer toward the product. The "SDR" series (contracted from Super Dynamic Range) has been an unequivocal hit which saw the company's market share in tape surge. Quality is now exploiting its own tape manufacturing plant and becoming a more aggressive distributor. Both companies have done well with Canadian A&R projects and expect no cutbacks in their budgets.

A&M president Gerry Lacoursiere took a different tack than most when the sales picture didn't perk up as some, including the federal government, had suggested. A&M commissioned Toronto firm Joint Communications to research buying attitudes and patterns of some 2,000 "actives." The findings have not been released to the trade as yet, but it is known that they have shaped the company's philosophy in marketing and

promotion strategies and given them a competitive edge here. Its long-term commitment to breaking acts helped prop up its overall picture, along with lease and buy sell deals with Canadian independents like Maze (Saga), Gold (Chinawalk, Toronto), Heaven 17 and the Brothers (Troisdeux), a kids record label fronted by singer Ratt who has sold more than 500,000 albums in Canada) and Cut Throat (Nash the Slash).

Although Lacoursiere is aware that sales are generally down, he says he is feeling good about the future, noting that the Canadian A&R division is on its hottest roll. In the past year Vancouver band the Payolas achieved a platinum album and others like Peter Pringle and Bryan Adams turned gold.

RCA continued to maintain its market share with a mix of mainstream records that didn't always crack the high profile AOR format. "Circles" (certified double platinum), "Hooked On Classics," for instance, turned quadruple platinum but others like "Barbie Alien Dancerize," "Urban Chipmunk," and Charley Pride's "Christmas In My Home" went gold and platinum without the aid of any significant airplay, just word of mouth and point of purchase recognition. The label's new general manager, John Ford, is bullish about the new year, noting that he expects the record division will likely move into the black this year.

RCA's video arm, a video home theater, did a lot in terms of profitability and sales. According to MCA general manager Doug Burns, video sales increased 200% in the past year and he's not denying that sales could double again this year. The record division remained profitable, but its flow of product was scattered. Key hitters included Olivia Newton John's "Physical" which turned quadruple platinum and the follow-up "Greatest Hits" which achieved double platinum before the Christmas season took hold.

WEA's outgoing president Ken Middleton says he expects exports will add another 20% to the company's overall sales picture in 1983. WEA, which was founded in 1967, has made the label the most successful corporation in Canada over the last 12 consecutive years. His prognosis for the coming year is bright, but he hinges the development on the company's ability to generate interest at retail and, in turn, generate hit sales. He reasons that the smart retailers are diversifying their bases to day, but he says he sees a long life for the record and pre-recorded cassette.



Left: Queen City Kids.

Below: Brandon Wolf. [All photos by Joness Bowie.]

Prairies Alive With The Sound Of FM Radio And West Coast Talent

Below left:
Chilliwack.
Below center:
Streetheart.



By TOM HARRISON

In Western Canada—that vast expanse of the nation which begins at the stockyards of Winnipeg and continues to the coast and Vancouver Island—1982 was the year that the prairies came alive with the sound of FM radio and West Coast recording acts hit the road.

While Canadian bands such as Loverboy and Chilliwack so solidified their hold on American radio, two of the most successful Western Canadian tours were undertaken by Australian-based bands: Split Enz and the Spring and Men At Work with Men Without Hats. Anything that could move a West Coast band to tour the continent did so in 1982.

1982 also saw the year that oil-rich Alberta felt the nipp of the same recession that took whole bites out of the Vancouver music business, a situation that saw several small studios close and at least three record retailers wave goodbye to the downtown area's notorious and lethal discounting.

Working from east to west, the perennial problem for Winnipeg-based talent has been breaking the bonds of a large and busy local perfor circuit.

Successful in this regard was Kilowatt, a four-piece comprised of Winnipeg rock veterans and including two former members of the Guess Who, who recorded their debut album on the new Discograph label distributed by RCA.

Other independent underground activity includes the release of an EP by Dub Rites, cassette only releases by Johnny Zhivago and "white boy soul revue" Rocky Rolletti, the latter a winner in the CHUM radio group's nationwide tall-each contest, and an album by Elias Schmitz and Bell.

On a larger scale, top acts such as Streetheart, Queen City Kids and Harlequin have experienced similar difficulty in breaking out of the territorial barriers imposed by their Prairie bands.

Harlequin, who have three LPs on Epic, appeared successfully with Saga in Puerto Rico and then jumped to South America for dates in Venezuela.

Queen City Kids, with two CBS LPs in Canada and one on Epic in the U.S., worked to break ground after going gold with their 1981 debut, whereas Streetheart not only continues to



rake in platinum for its second Capitol LP, but recently secured the U.S. deal it has sought for so long by signing to Pasha Records.

Both QCK and Streetheart record for Pressure Records, the production arm of Star Command management. Perhaps Pressure's most unusual acquisition this year was signing George McRae, who is best known for "Rock Your Baby," was discovered while working the desk of a Winnipeg hotel.

With Face Productions, Star Command is also one of two major concert producers. Working closely with the ever-expanding Perryscope Productions of Vancouver, Star Command presents many of the nationwide tours that pass through the provinces of Saskatchewan and Manitoba, including Men At Work's three back-to-back sellouts in October.

In Regina, CJCL FM appeared in June and, in its first rating period, was the No. 1 FM station in accumulated audience. Rawly Corcoran, who previously worked at CJCL (2.99), own CJME AM Regina, CKW AM FM Prince Albert and CKOM FM Saskatoon, will expand out of Saskatchewan when it opens CFYR AM next fall in Calgary.

Along with Edmonton, Calgary radio is considered one of the hottest markets in Canada. Calgary had two FM stations go to the air this year: CKIK, a "progressive" music station which notched a 91,000 accumulated listenership in its first rating period, and CJKY, an "album" country music station that fared almost as well.

It was the hope by the prospect of the opening of the 16,000-seat Saddledome in the fall of '83. A full recreation complex, the Saddledome will replace the Corral as a large concert venue and complete an important booking triangle with Vancouver and Edmonton.

Edmonton likewise got a taste of FM country with the appearance of CJAX and CISN (the latter taking in 170,000 listeners in its first rating).

Declining record sales cramped the style of the city's many

independent labels, although The Emeralds notched their third platinum LP with "Dance Little Bird," a novelty record marketed via K-tel. Danforth Record Co. continued to ride high on the strength of Should've Said "I Love You Song," while Stony Plain was successful with releases by Ricky Skaggs, Sir Douglas Quintet, Bim and Amos Garrett, the latter two LPs recorded by the Canadian Broadcasting Corp. and leased to the label. The agreement set a precedent for the CBC as their first step into the commercial marketing of in-house productions.

Edmonton continues to be the best concert market in Western Canada and its club scene continues to reflect the growing musical sophistication of the city. Yet, like Calgary and Winnipeg (both of which have strong, stable and well-developed scenes), Edmonton still lags in the development of strong local talent. This year's major signing (to RCA) was Pretty Rough, while Victory Group, a more progressive minded band, left for Vancouver and changed its name to Visitor.

It was easier to spot changes in Vancouver music, but more difficult to keep track of them. Commercial radio was joined by an aggressive new music station in the form of CITR FM, a station centered at the Univ. of British Columbia campus, and the new, improved cooperative station CFRO FM. Nightclubs catering to the rock market began installing satellite dishes throughout the city, and the city's most popular club, but of the posh Richards On Richards, tough clubs for clubs in the Gastown area (some of which passed away), there suddenly were after hours (and illegal) nightspots catering to the art rock and underground scenes, and Luv-A-Fair bloomed as an ambitious showcase ballroom for acts such as Killing Joke, Oingo Boingo and Romeo Void.

The Commodore Ballroom continued to be the major show case venue for new music (and old blues and reggae), but dates there were not the automatic sellouts they once were. In 1983, this commodity will face competition from the Roxy, a converted movie house.

1983 will see the opening of B.C. Place, a state-of-the-art domed stadium which promoters hope will be attractive to tours by major acts of the magnitude of the Rolling Stones, or the Who, who played Seattle's Kingdome.

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ARTIST — Label	ARTIST — Label
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2 GAZEBO — Baby	34 BOBBY NUNN — Motown
3 VISION — Quality	35 OZONE — Motown
4 ALEXANDRE STANKE — Quality	36 BOBBY WOMACK — Motown
5 BENTWOOD ROCKER — Quality	37 STEVIE WONDER — Tamla
6 LORENCE HUD — Quality	38 SMOKY ROBINSON — Tamla
7 RONNIE HAWKINS — Quality	39 TEENA MARIE — Gordy
8 GINO SOCIO — Celebration	40 RICK JAMES — Gordy
9 BILL — Celebration	41 TEMPTATIONS — Gordy
10 HARMONIUM — Celebration	42 DEBARGE — Gordy
11 A FLOCK OF SEAGULLS — Jive	43 BOBBY M — Gordy
12 STEVE WARLEY — Jive	44 BIG BIRD — Sesame Street
13 STARFIGHTERS — Jive	45 BERT & ERNIE — Sesame Street
14 WHODINI — Jive	46 MANTECA — Ready
15 IMPI — Jive	47 SPOONS — Ready
16 TIGHT FIT — Jive	48 BLUE PETER — Ready
17 FELIX & JARVIS — Quality — U.S. Division	49 SANTERS — Ready
18 FELIX & JARVIS — Quality — U.S. Division	50 THE EXTRAS — Ready
19 JIMMY ROSS — Quality — U.S. Division	51 STARS ON — Radio
20 ORBIT — Quality — U.S. Division	52 GRANDMASTER FLASH — Sugarhill
21 THE SECRETS* — Quality U.S. Division	53 SUGARHILL GANG — Sugarhill
22 LEGAL LIMITS — Quality U.S. Division	54 RONI GRIFFITH — Vanguard
23 NEEVA — M.S.I.	55 ANEKA — Hansa
24 UNITS — M.S.I.	56 A LA CARTE — Hansa
25 MUTANTS — M.S.I.	57 LAWRENCE WELK — Ranwood
26 JERMAINE JACKSON — Motown	58 TOM NETHERTON — Ranwood
27 LIONEL RICHIE — Motown	59 GUY & RALPH — Ranwood
28 COMMODORES — Motown	60 TERRY GREGORY — Handshake
29 SYREETA — Motown	61 SNEAKER — Handshake
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31 JOSE FELICIANO — Motown	
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Promoters Wooing

Continued from page C 4

ation than anywhere else in the country. "The biggest club draw we've seen all year is the Blushing Brides (a young Ontario quintet who built a regional cult following before moving to cities like Rockford, Illinois). I could book them seven nights a week for months on end for \$5,000 and \$6,000 a show," he adds. "It's still traditional forms of music—blues, r&b—that people will pay to see."

While he concedes that new experiments in popular youth-oriented music have failed, by and large, to reap the financial rewards first expected of them, David Bluestein, who heads up the country's largest domestic booking agency, The Agency, is optimistic about the future of live music in Canada. "In the coming years, the Canadian music scene will feature a lot more international contenders, few of whom qualify as avant garde. We've made major breakthroughs on several fronts," he believes, "with acts like Toronto, Chilliwack, Saga, Cone Hatch, Bryan Adams, the Payolas, Anvil, the Spoons and Headpins."

To this end, Platinum Artists of Toronto has been highly successful placing Maple rock acts like Saga, Triumph and Hartlequin in Europe and South America. According to the agency's president, Carl Gosselin, "the Canadian market will tour South America and East Asia in the coming year."

Most entertainment revenue made in Canada still comes from rock n' roll, agrees Donald K. Donald, Montreal based concert promoter, "although we've diversified too, presenting Broadway shows like 'Annie' and 'Sugar Babies' and other MOB, non-rock events. It's a matter of survival. We started out serving the largest youth market in history, and we have to change as its get older."

And though Donald avails himself of satellite TV to present live programming on the Montreal front, he is mildly pessimistic about the capacity of the medium to polarize audiences as some pundits have forewarned.

Most Canadian talent brokers agree with Donald, to greater and lesser degrees. Rob Bennett sees cause for alarm in the imminence of domestic pay TV on behalf of the investors involved. "My fear is that Canadian pay TV won't have mass appeal," he says. "In the popular arts we've already proven our inability to market domestic entertainment to Canadians without appealing to international returns. We can't afford merely consummation as it is—why do people think it'll work with pay TV? Foreign programming will be too visible, especially when you consider how the CRTC will regulate it. And when you've run out of packaging the few popular artists we have, pay TV can only turn to the higher arts, which are already massively subsidized because they're not patronized by the public. In six months, it'll be a case of choosing between Rona Pryor, say, and the Canadian Opera. Who would you watch?"

You have to look no further than the response implicit in the talk that of the real, serious, moneyed contenders who were in the bidding for licenses when domestic rights for pay TV were first announced, fewer than half were still interested after the CRTC made its regulations public, Bennett continues.

The only salvation for the embryonic Gary Cormier pay TV, Toronto promoter Gary Cormier of Cormier Topp believes, is the removal of government controls. "Open it up," he suggests, "allow us to reflect contemporary Canadian lives and interests. Make room for independent producers—turn the fat and re-allocate union-bundled budgets to allow for genuinely new ideas to surface."

Cormier and Topp, who have emerged in recent years as Canada's most radical promoters, almost single-handedly, providing access to new dimensions in music entertainment, via British and American new wave artists, acknowledged the need to broaden their own activities, while continuing to serve a younger demographic group than do their colleagues—a group weaned on new forms of mass communication and new technologies.

So where will Canadians spend their entertainment dollars in the year to come? The commercial market will still dominate more of them than will other media, the burgeoning fascination with forms of home video (pay TV included) notwithstanding. The "aging adolescent" demographic, wealthier but unable to shake its addiction to live entertainment, will likely opt for "classier" events—theatre, comedy, sports, film extravaganzas, superstar rock n' roll and educational "cult" artists—and eschew more contemporary, radical forms.

"It's no coincidence that one undeniably creative and talented segment of the entertainment industry in this country is children's music—children's phenomena like the Bee Gees, the baby boomers for the enrichment of their babies, Raffi, for example, has sold in excess of 600,000 albums in a little more than four years, and this year will have sold some 12,000 concert tickets," Bennett continues. "There are currently 30 or more children's albums on the market—mostly by Canadian performers. Not all of them do as well as Raffi, of course, but you can't tell me there's no money to be made there."

For the younger, school age entertainment consumer, there's no clear idea of how effectively their interests will be served in the near future. "More video software will be sold," Donald predicts, "and fewer records, but I doubt video will outlast its function as a promotional tool. Even the phenomenon of video clubs is beginning to fade—video is useful filler, but it's no substitute for live music."

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Broadcast Regulations: The Battle Of The Band



A Balthazard Spotlight

SCanadian radio service is arguably among the best in the world. On the one hand there is the Canadian Broadcasting Corp., which offers French and English service; and FM radio, the most popular medium, covering everything from news coverage of world and national events to drama, jazz, classical and pop coverage. One can argue that the magazine format the network has adopted is all over the place, but so is the population and by and large the service is as original as anything one might find in other major Western countries.

On the other side of the coin is private radio in Canada, with approximately 350 AM stations and another 100-plus FMs. Recognizing that programmers in this country are highly regulated, it seems clear that it is the cornerstone to understanding why Canadian radio is so different to that heard in the U.S., even though one may still hear many of the U.S. chart hit records on the air.

Over the past 10 years the Canadian Radio, Television and Telecommunications Commission (CRTC) has become an increasingly vigilant and single minded watchdog of Canada's airwaves and airspace. Explaining its modus operandi in decision making in its annual report, chairman of the Commission, John Mensel writes: "We have always tempered the desire for economic prosperity with a broad, public concern for the achievement of political and social goals."

The strategy of tough controls is in harsh contrast to what he refers to "as deregulations a 'famerican' which is a non op-

(Continued on page C-16)



Top left: Saga's Michael Sadler and Maze Records' Petra Schweizer [Photo by Jones Bowles].

Top right: Harlequin's Gary Golden, left, and CITI-FM Winnipeg's Andy Frost celebrate the group's gold LP.



Bottom left: Q-107 Toronto's Gary Slaight, left; Dallaire's Tim Trombley; and Kilowatt.

Bottom right: CFUN Vancouver's Daryl "B", left; Susan Jacks; manager Bruce Allen [Photo by Jones Bowles].

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TAPES and RECORDS

1982 Platinum Awards

STAR PLATINUM
Following is a list of the top album sellers in 1982 as certified by the Canadian Recording Industry Association. Quintuple Platinum is the equivalent of 500,000 units; quadruple, plus 400,000 units, and so forth, down to platinum at 100,000. One Diamond Award was also given in 1982 in recognition of 1,000,000 sales of Led Zeppelin's untitled fourth album, first issued in 1971.

QUINTUPLE PLATINUM
Loverboy—"Loverboy" (CBS)
Bob Seger—"Against The Wind" (Capitol)

QUADRUPLE PLATINUM
Royal Philharmonic Orchestra—"Hooked On Classics" (RCA)
Pat Benatar—"In The Heat Of The Night" (Capitol)
Foreigner—"Foreigner 4" (WEA)
Newton Newton John—"Physical" (MCA)

TRIPLE PLATINUM

Judee Newton—"Juice" (Capitol)
J. Geils Band—"Freeze Frame" (Capitol)
Bob & Doug McKenzie—"Great White North" (Anthem)
Men At Work—"Business As Usual" (CBS)
Neil Diamond—"The Jazz Singer" (Capitol)

DOUBLE PLATINUM

David Bowie—"ChangesoneBowie" (RCA)
Anne Murray—"Christmas Wishes" (Capitol)
The Monks—"Bad Habits" (Capitol)
Zamfir—"The Lonely Shepherd" (PolyGram)
Mike Oldfield—"Tubular Bells" (PolyGram)
Raffi—"Singable Songs For The Very Young" (Troubadour)
Vangelis—"Chants Of Fire" (PolyGram)
John Mellencamp—"I Love Rock And Roll" (CBS)
Hall & Oates—"Greatest Hits" (Aquarius)
Stevie Nicks—"Bella Donna" (WEA)
Journey—"Escape" (CBS)
Soundtrack—"Xanadu" (MCA)

"Stars On Long Play"—(Quality)
Power Blues—"Uncle" (RCA)
Air Supply—"The One You Love" (PolyGram)
Loverboy—"Get Lucky" (CBS)
Rod Stewart—"Greatest Hits" (WEA)
Rod Stewart—"Tonight I'm Yours" (WEA)
Aldo Nova—"Aldo Nova" (CBS)

* * *

PLATINUM

Boxcar Willie—"King Of The Road" (CBS)
Rod Stewart—"English Behavior" (WEA)
Dr. Hook & The Medicine Show—"We Are The Music Makers" (PolyGram)
Bush—"Exit Stage Left" (Anthem)
Hall & Oates—"Private Eyes" (RCA)
Suzi Quatro—"If You Knew Suzi" (PolyGram)
The Go-Go's—"Beauty And The Beat" (A&M)
Oak Ridge Boys—"Fancy Free" (MCA)
"Stars On Long Play"—(Quality)
The Cars—"Shake It Up" (WEA)
The Clash—"Panorama" (WEA)
Soda Get—"You're Getting Entertained" (PolyGram)
Placido Domingo—"Perhaps Love" (CBS)
Zamfir—"Solitude" (PolyGram)
Sheena Easton—"You Could Have Been With Me" (Capitol)
Human League—"Dare" (PolyGram)
Quarterflash—"Quarterflash (WEA)
Chantal Perry—"J's Sun Ton Amie" (Kebec Disque)
Rick Springfield—"Success Hasn't Spoiled Me Yet" (RCA)
Streetlight Manifesto—"Streetlights" (Capitol)
Kenny Rogers—"Christmas" (Capitol)
John Cougar—"American Fool" (PolyGram)
Alan Parsons Project—"Eye In The Sky" (PolyGram)
The Emeralds—"Bard Dance" (Boot)
Sharon Lois & Bram—"Smorgasborg" (Elephant)
Kenny Rogers—"Love Will Turn You Around" (Capitol)
Steve Miller—"Abracadabra" (Capitol)
Juice Newton—"Hooked On Classics" (Capitol)
Bobby McFerrin—"Don't Worry" (RCA)
Claude Dubois—"Soiree Dubois" (Kebec Disque)
Wilkie Nelson—"Always On My Mind" (CBS)
Raffi—"Baby Beluga" (Troubadour)
Louis Clark With The Royal Philharmonic Orchestra—"Hooked On Classics II" (RCA)
April Wine—"Power Play" (Aquarius)
Payolas—"No Stranger To Danger" (A&M)
Headpins—"Turn It Loud" (Solid Gold)
Dionne Warwick—"Woman Is A Sunshine (Solid Gold)
Toronto—"Get It On Credit" (Solid Gold)
Nathalie Simard—"Nathalie Simard" (Trans Canada)
Roger Whittaker—"A Time For Peace" (Tempo)
Luciano Pavarotti—"O Holy Night" (PolyGram)

CANADA



April Wine

Prairies Alive

• Continued from page C 6

cut and the opening of new venues suffered a loss when the city parks board banned rock concerts at the mid-sized Kerns-Dale Arena. The company noted that while it produced approximately 275 shows, including an enormously successful international pro tennis tournament, 60% of these were in markets other than its Vancouver base and profits were down 50%.

Despite the fact that that Vancouver ceased to be a major center of record distribution years ago, and is not breaking acts the way Calgary and Edmonton are, the city continues to turn out the country's most promising recording acts. These range from the Payolas, whose "No Stranger To Danger" (A&M) was a smash hit last year, to DDA, a hardcore punk band; to Headpins, a metal trio fronted by Darby Mills, whose "Turn It Loud" (Solid Gold in Canada, A&M internationally) hurtled toward double platinum.

Loverboy continued its winning ways by completing a manic tour of Japan, filming its homecoming concert and syndicating it for TV, and having guitarist Paul Dean launch his own line of electric guitars.

Loverboy's accomplishments in 1982 include a successful pack tour with Hall & Oates, and a tour of Europe. Summer tour Chaliwick also made headlines solely by touring for the first time in three years, promoting "Opus X," while Shari Ulrich, Canada's most promising female singer at this year's Junos (which otherwise were swept by Loverboy) signed worldwide to MCA. Doug and the Slugs completed their third LP for RCA. "Music For The Hard Of Thinking," under the guidance of Richie Cordell and Gien Kolotkin, Powder Blues made plans to relocate in Los Angeles to establish their second studio there.

Brian Adams (and writing partner Jim Vallance) established himself as a recording artist while his songs seemed to show up on every other album. Joining Adams, Loverboy, Susan Jacks, Prism and Red Rider in the stable of managers Bruce Allen and Lou Blair is progressive electronic trio Strange Advance, whose Bruce Fairburn produced Capitol LP is slated for a heavy European push.

The city's always frenzied independent recording scene produced such acts as the Juno-nominated R.E.M., the band Scissors, Images in Vogue and many more seminal West Coast acts, which in turn buoyed the buying spirts of local recording studios. A few closed down while Little Mountain and Water Street Sound redoubled their efforts in the video and film markets. After years of considerable expansion, the studio business finally seems to have reached its peak level and is now ebbing accordingly.

The same could be said of the retail business, where Millers, Radio City, and the chain of stores that includes Stereo Scissors, Images in Vogue and many more seminal West Coast acts, which in turn buoyed the buying spirts of local recording studios. A few closed down while Little Mountain and Water Street Sound redoubled their efforts in the video and film markets. After years of considerable expansion, the studio business finally seems to have reached its peak level and is now ebbing accordingly.

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Plight Of The Publishers

Like most industries, the Canadian music business has been hard hit by the recession. As of December of last year the economy had suffered five consecutive quarterly declines in its gross national product which accounts for the value of all goods and services produced in the country.

On the optimistic side, interest rates have come down significantly, but most executives say restraint will be exercised until a real turnaround is evident.

The turnaround is not dependent entirely on the consumer letting go of the savings book and returning to the stores to buy records. Record publishers in Canada continue to survive in spite of legislation that places collection to a mechanical fee of two cents per track as set out in the Copyright Act of 1924 and to this day unrevised.

Although the federal government has acknowledged the plight of the publisher and, more importantly, the creators, it has chosen not to make ad hoc alterations to the existing Act, preferring to revise it in its entirety.

The first study by the CMA on copyright was back in 1974 dealing with trademark law, then on patent law in 1976. Since then, there have been detailed studies dealing with copyright payment obligations for cable television, the mechanical reproduction of musical works in Canada, a performing right for sound recordings, forms of copyright protection, an economic analysis of a performers' right, Crown copyright, the impact of geography on the copyright system, audio and video home taping and copyright and the computer.

At present, we are millions of dollars short of the compensation figure for payments made to Canadian publishers by record companies for the reproduction of music on records sold here was 1978 and the reported total was \$16 million, of which it was projected about 5% or \$800,000 was paid to Canadian publishers for Canadian writers.

The two cent song structure is one of the lowest on record, representing about 10% of the royalty collection payment in Finland, Switzerland, Germany, Denmark, Austria, Italy and the Netherlands. In fact, Canada's closest companion is the U.S. which is double the rate at four cents per song.

Synchronization rights have been similarly affected and to date cablevision has not had to pay a single penny for the right to broadcast and reproduce music because of loopholes in the outdated copyright legislation.

In fact a conservative guess at the total loss in mechanical royalties over the past 10 years added to the total cost of studios and inquires into copyright matters likely comes close to \$100 million. And that's before one starts to add in the loss from home taping.

According to figures cited by the Canadian Recording Industry Assn., the annual loss due to home taping and piracy is a whopping \$100 million (expressed in retail dollars) or 20% of overall business.

With tough new legislation to combat copyright infringement measures have been taken which now regulates the flow of cash through the industry would be up substantially and this is before even taking into account the prospect of a blank tape levy or the injection of more capital from the licensing of synchronization rights for pay-TV which saw its start in February of this year.

But new legislation is a lof further away than summer is to Canadian rights men. These protocols for the new law were brought in Al Marz, president of Alte Records and the Canadian Musical Reproduction Rights Agency, tabled the collection agency's annual report last year.

Except in the financial year 1980-81, mechanical royalty collections have increased each year, with an 11.8% increase in 1980-81 and a further 3% increase in 1981-82. However, this positive performance is unlikely to continue in the current year as CMRRA faces the depressing effects of the economic recession, home taping, counterfeiting and piracy on record sales, and decreases in mechanical royalty payments have been projected for the coming year."

In terms of performance income, the combined total of earnings as reported by CAPAC and the Performing Rights Organization of Canada (PRO) for 1981 was \$40.2 million or \$24.4 million and \$15.8 million respectively. Of the total approximately half would be paid out to writers and publishers outside Canada, the largest share going directly to the U.S., the U.K. and France.

Because the record industry here has been forced to take remedial action it is anticipated that it can sustain itself for a short period more without any growth in sales, but the rapid and keen acceptance of video games and prerecorded cassettes had been vastly understated this time last year by the trade and now the industry in general is looking at its burgeoning success as a trend to continue in the years to come. More important, the trade has come to learn not to rely on the superstars, but to diversify their options and to research the market both at home and abroad.

Interestingly while it is estimated the total loss in record company billings in 1982 was between 25-30%, at retail the figure is closer to 5-10%. The difference is accounted for in billings lost to the export trade and in pipeline flooding. All surveyed agreed that net shipments today are more than reasonable. In fact, in just about all cases, record companies have preferred the option of short-shipping on new releases to hyping sales and over-delivering product.

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Left: Triumph.

Below left: The Nylons.

Below right: Rush.



Indies Weathering The Recession With Confidence

Canadian independent record companies are taking 1983 with increased optimism. Already, indies play a strong role in the marketplace and they seem to be weathering the recession, if not with ease, than with confidence.

The strength of the Canadian independent label scene is based on the fact that the larger companies' product is distributed by the major national organizations. These multinationals like RCA, CBS, A&M, PolyGram and Capitol/FM all see the continual supply of product from indies as an excellent non-risk source of income, as well as a means of keeping their distribution pipelines filled.

The large independents all express themselves well satisfied with their current arrangements. The largest indie—in terms of product flow—is Atta Records, which finally landed at PolyGram after leaving CBS. Solid Gold is distributed by A&M; and Sandman, Maxis and Troubadour; Anthem and Anagrams are distributed by Capitol/EMI. True North goes via CBS; and RCA handles Dallcorfe, Stony Plain and House of Lords, among others.

Ready Records—seen by some observers as the "comer."

among Canadian indies—is distributed by Quality, the only Canadian-owned independent record company which owns its own national distribution network, and which also distributes Motown in Canada. Of the multi-nationals, only WEA and MCA do not handle distribution for Canadian-owned independent labels.

The distribution picture for smaller Canadian indies is less certain. Smaller labels, including many with specialized product, must deal with an almost bewildering variety of smaller

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companies and a patchwork collection of smaller regional distributors. The largest distribution companies for smaller and specialized labels are Phonodisc and Trend, but there have been many more of the tiny independents (most of them artist owned) to do it themselves.

And at that level of the record business in Canada—outside the normal distribution channels—the picture is, as astonishingly, quite bright. World Records, the country's largest custom record company, which offers a variety of services to its customers (including jacket design and typesetting, as well as supervision of mastering, lacquering, pressing, warehousing and shipping records units in Canada and for export), handled more than 100 production units in 1982. Bill Scott, president of the company, adds, "We had to build an extension last year and we'll have to another one in 1983. By the time we close the books, I expect we'll be between 15 to 20% ahead of 1981."

Stone estimates, however, that only one in ten of the artist owned indie records handled via World makes money for the entrepreneurial performers, and only one in twenty-five "makes big money"—like 300% on their original investment—"The problem at the moment is that there is no lack of distribution and a lack of general expertise." The P.A.C., the country's two performing rights organizations, has been running a series of workshops in centers across the country entitled "How To Make Your Own Record," in an attempt to help potential newcomers to the industry start off on the right foot.

The bigger independents, however, have moved smartly into the vacuum left by the multi-nationals; they push Canadian talent to a Canadian audience and have become so good at it that they have expanded into other markets, selling their acts across the world, and, in turn, handling recordings in Canada. Two year old Solid Gold, for instance, was only beaten at the post by PolyGram for Motorhead in Canada, as it is, the indie label had to be satisfied with Gerlschool from Britain and Mental As Anything from Australia to add to a roster that features Toronto (three platinum albums in Canada), Chilliwack (two albums, one platinum and one closing in fast), Headpins (one album approaching double platinum) and the Good Brothers (two albums, one—a double live set—gold).

Panner Neil Dixon is convinced that his label's deal with A&M has been a salvation. Meanwhile, the label has made deals for all its artists—except the Goods—in the U.S. and a number of European countries.

Attic Records, run by Al Marin and Tom Williams—perhaps the two best-known indie record people in the country—put up almost 40 albums in 1982 and are looking forward to more. Theirs, Triumph remains a major heavy metal contender, the Rovers and the Nylons do well domestically, and—for the foreign artists released by the label in Canada—Belgium's Plastic Bertrand has done particularly well. It Attic has not had as



Rough Trade's Carol Pope [Photo by Joness Bowie].

many major smash hits in 1982 as it has in previous years, it has expanded its catalog of material, including a growing commitment to children's records. And it is the only Canadian indie with a catalog that runs from basic blues (Downchild) to adventurous British music (Jona Lewie, Tempale Tudor) to MOR (Hagood Hardy) to heavy metal (Anvil, Triumph).

Marketing manager Lindsay Gillespie feels that the come is been turned. "Things are slowly getting back to normal," he says. "The last six months have been strong and we're looking for massive returns in January."

Canadian indies have learned to keep lean and the lack of heavy overhead has certainly helped keep them thriving through a difficult period. Andy Crosbie, partner of Ready Records, says his company has a full time staff of seven, but has been able to build a strong roster of tough newcomers, including Santers, a heavy metal act, and the Extras, a pop act. Most promising of all is a British-style synthpop band called the Human League, which has won considerable sales in Canada plus strong interest in the U.S. and Europe, with a second album produced by Engleman John Punter.

Crosbie, building on his MIDEM contacts, has scored a variety of country-by-country deals for many of his acts, so far, he

suspects that foreign income is still slightly ahead of domestic for the label.

In terms of superstar success, Anthem Records—the label offshoot of the management firm which handles megasales rock group Rush—has had a good year, with Rush album Signals, is closing in on double platinum in Canada and although all of the group's five dates are sold out. Upcoming releases include another Bob and Doug McKenzie comedy album ("this one's more song oriented, eh, if you know what I mean," warns one member of the label's three man staff), and, later in the year, a soundtrack entry from the comedy duo's first film, "Strange Brew."

The whole organization has also been buoyed by the publishing success of Anthene recording artist Ian Thomas, who hit the U.S. charts with "82" with songs covered by Santana, America and Chicago, as well as the prompt and spectacular return of the band Loverboy, which has sold over 10 million copies in the U.S. in just four weeks. The top 100 songs of the year, though, for 1983 include a second album from metal band Coney Hatch and the release of a new album from Canadian songwriter Marc Jordan, a Hollywood resident with two albums previously released by Warner's in the U.S.

And so the story goes. Canadian indie labels have scored well with domestic acts, both inside and outside the country. True North are currently strong with Rough Trade (Boardwalk in the U.S.), Bruce Cockburn and Murray McLauchlan. Mazzy Star, the Sadies, and Sagamore are also doing well (we A&M), but is only now reaching the level of success at home that the band has won in markets as disparate as Puerto Rico and Germany. Aquarius, based in Montreal, and distributed by Capitol EMI, continues to build with veteran group April Wine as their major act.

Earl Rosen, executive director of the Canadian Independent Record Producers Assn., also sees a slowly improving climate. "Yes, sales are off, with the resultant slow down of cash flow," he says. "And there is a shortage of outside financing, which causes a whole set of problems for independent labels. The bank is not giving them the kind of marks ready to sweep."

A new element in the picture is FACTOR—the Foundation To Assist Canadian Artists on Record—which has, so far, invested close to \$300,000 in a variety of independently produced recording projects, almost all of which will show up on independent labels. The backing for the Foundation comes from three major broadcasting chains, the two performing rights organizations and others in the industry. In exchange for investment, producers agree to return one-half of publishing revenues to the foundation. The foundation, in turn, one-half of publishing advances and one percent of retail net.

For most of the strong new independents, the business slowdown has been a permanent reality of their existence, few of them were about when the industry's palmy days—1977, '79—saw new sales records broken each month.

A Billboard Spotlight

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Battle Of The Band

Continued from page C-15

tion in his mind. Starting in 1971 with 30% Canadian content regulations for AM radio, the commission has wielded more and more influence over content and format structure softening its blow with new license approvals for FM stations and cable networks.

The purpose of the controls has been to foster a Canadian identity, culture or option. The proximity to the U.S. had for many years diluted the cultural blood of the nation and ever since that landmark decision to adopt a 30% content policy for radio in 1971, the federal government has made "Canadianization" a priority in its goals.

In the past couple of years the corrective balance the commission was aiming for may finally have been achieved. Record companies in Canada are noting an increasing deference between U.S. and Canadian charts. In turn, an increasing number of Canadian acts are garnering a growing share of



Toronto

overall sales as record producers become more experienced and in turn, help in making better records.

The AOR stations have been instrumental in helping develop a buoyant talent market in this country in the past couple of years. CHUM FM in Toronto with its remote simulcasts, then Q-107 and CFNY FM in the same market, are going into the clubs to "present" shows and make them something special. In the West, the stations that have sprung up like the eclectic CFNY and "Toronto's best rock" Q-107 have also recorded local bands for broadcast use, a concept which has also been used by other FM stations like CFOX Vancouver, CHOM Montreal, CHEZ Ottawa, Q94 and Citi Winnipeg and about half a dozen others.

The format and content regulations have forced Canadian programmers to "use their own ears, not Americans," notes one observer of the radio scene here. But as true as this may be, one of the country's most influential and best known broad cast consultancy companies, Joint Communications, argues that radio here has paid a heavy price for something that would have evolved naturally without governmental interference.

Joint's Dave Charles is highly critical of the CRTC and federal legislator policies in general which oppose the free market. He suggests that the content legislation was a slab in the face to broadcasters who were asked to tone down while record companies were never forced to increase production. He adds that the effect of radio from "the real world" of open competition it has done a disservice to the broadcast industry by allowing second best attitudes to prevail.

Whatever the benefit or loss is to Canadian radio, regulations are now by way of life for most. The excitement is now in the diversity. In the last year, one of the highlights as Canada's first up town country rocker and in Calgary, there was the opening of the first AOR rocker with KIK-FM. The Moffat chain in Western Canada prepared to go AM stereo whenever Ottawa gave the word; meanwhile, in Windsor, CKNL became the first station to change over from mono to the French speaking market of Quebec. Two FM stations fought it out over the air with CHOM playing rock and CKOI spinning to a different beat with a mix of dance and pop, both in English and French. Both stations roared to new success, suggesting results, demonstrating the AM curve totals to some degree.

The capital city of Ottawa got a new adult contemporary or "family oriented" station in CJSS, filling in the vacuum between CFGO and CFWA, which are more Hot 100 oriented. It was a big year for country music in Ontario. Toronto's CFGO topped 500,000 in on tall 82. The newcomer KISN FM Edmonton attracted 91,000 come in its first book and others across the country did similarly well.

Most agree that the future of broadcasting includes keeping a wary eye on satellites. With the birth of pay TV in this country in 1983 many stations are worried about what lies ahead. Video today sees video as the immediate threat to strong ratings books. The advent of satellite feeds for private broadcasters is appealing to program syndicators here because it could potentially offer a cheap and expeditious alternative to feeding out materials on tape, as is done today. But Canada is still a long way from offering low cost satellite feeds.

At the present time, it is illegal for householders to own dish antennas for the purpose of picking up foreign broadcast signals, such as U.S. pay TV. There is concern, however, that in coming years, radio and cable networks will be working together to branch out into the hinterlands of Canada's regions to offer stereo simulcasts as varied as Luciano Pavarotti live at the Montreal Forum to Rush at Maple Leaf Gardens in Toronto.

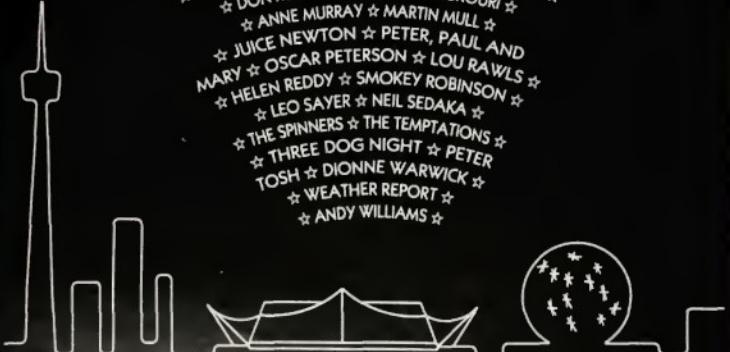
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December '82

PLATINUM ALBUMS

- FAME—Original Soundtrack Recording
February '82
- SOFT CELL—"Non-Stop Erotic Cabaret"
March '82
- VANGELIS—"Chariots Of Fire"
April '82
- ZAMFIR—"Solitude"
April '82
- THE HUMAN LEAGUE—"Dare"
April '82
- JOHN COUGAR—"American Fool"
August '82
- ALAN PARSONS PROJECT—"Eye In The Sky"
August '82
- LUCIANO PAVAROTTI—"O Holy Night"
November '82
- AIR SUPPLY—"Now And Forever"
November '82
- ZAMFIR—"Tranquility"
December '82
- ZAMFIR—"Romance"
December '82
- DIRE STRAITS—"Love Over Gold"
December '82
- SMURFS—"Smurfing Sing Song"
December '82
- ABC—"The Lexicon Of Love"
January '83

DOUBLE PLATINUM ALBUMS

- AIR SUPPLY—"The One That You Love"
February '82
- VANGELIS—"Chariots Of Fire"
June '82
- ZAMFIR—"The Lonely Shepherd"
August '82
- MIKE OLDFIELD—"Tubular Bells"
August '82
- ALAN PARSONS PROJECT—"Eye In The Sky"
December '82
- JOHN COUGAR—"American Fool"
December '82
- SMURFS—"All Star Show"
December '82
- SMURFS—"Smurfing Sing Song"
December '82

TRIPLE PLATINUM ALBUMS

- AIR SUPPLY—"Lost In Love"
August '82
- JOHN COUGAR—"American Fool"
December '82
- ZAMFIR—"The Lonely Shepherd"
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Talent & Venues

Rock'n'Rolling

Hot Producer Rushent Is Rushing Into Video

By ROMAN KOZAK

You would think that producing the Hallelujah! tour, the new album, and new act J. Walter Negro, as well as running Generic Records in Britain, would be enough to keep anybody busy. But Martin Rushent has a new project: he's putting together a video show in London for broadcast in the U.S.

"I want to do something that shows what's going on in Britain," says Rushent, "rather than giving people the diffused picture that normally comes over in bits and pieces." Rushent says, "It will obviously be based on music, but it will also have fashion and the club scene. It will show who the new acts are in Britain, have personalities on there, and have a real British flavor."

Rushent is currently working on a pilot, and he has spoken to various cable outlets in the U.S. who might be interested in buying the show. "There's no point in doing a pilot about something nobody wants to see," he notes.

He says he wants an hour show, once a month, with different hosts for different segments. He would like to have Malcolm McLaren, for instance, as one of the hosts. Rushent says that he himself may appear on a couple of segments, but that

basically he will be behind the scenes, putting the acts together.

"I want to go further into video," says Rushent, who previously produced promo video clips for Peter Shelley and the Members. He says that in Britain the video promo business is "swelling up between two or three people" and young talent doesn't have a chance to emerge.

There is Godley & Creme, and the American group from Ultimac's "Vienna," and they are starting all the work. Their fees are getting higher and higher, but they are getting repetitive. You have the same formulas repeated over and over again, and the reason why is that you have the same brains doing it," says Rushent.

For his show, Rushent says he wants to use new people, with more fresh ideas. He hopes to have the pilot completed by February.

Bauhaus is back in Britain after a short U.S. tour to promote "The Sky's Gone Out," their new LP on A&M Records. Unlike most of the new English bands who now try to be as bright and pop as they can, Bauhaus' music is dark and brooding.

"There is a darkness there," acknowledges singer Peter Murphy. "It's an expression of a dark feeling which is almost like looking for an-

(Continued on page 44)



PIANO MAN—Billy Joel plays the **Byrne Arena** in the **Meadowlands**, near Manhattan.

Rough Trade Rises From Canadian Underground

By CARY DARLING *

LOS ANGELES—Recent Canadian rock may seem synonymous with heavy metal, but a new generation is now being heard with "new music" leanings. Men Without Hats, the Spoons, the Payolas and Rough Trade are four young bands from Canada along the more familiar hard rock of countrymen like Rush, Loverboy and Aldo Nova.

Of those newer stylists, it's one of them newest, to American listeners that's making the first significant inroads: Rough Trade, just signed to Boardwalk, which recently released the group's "For Those Who Think Young" album, is now charting via its initial U.S. single, "All Touch," while the act has also made chart debuts in Australia, New Zealand, Europe. A band consisting of vocalists/guitarists Carole Pope and guitarist/keytar player Kevan Staples, Rough Trade has also seen its songs covered by such artists as Jimi Hendrix and Dusty Springfield.

The group has actually been active since 1974, but remains the darling of the Toronto underground despite two top 10 Canadian albums thus far. Why does Rough Trade remain dogged by so low a profile?

"If we were in Cleveland, we'd probably be better known," admits Pope, whose aggressively sexual lyrics have run Rough Trade afoul of censors on occasion. "If we create success here, it doesn't mean a lot in the States. I've thought of leaving Toronto, but I know I can't leave. Toronto's a good base," recounts Staples. "We thought about moving to the U.S., but it would be like starting all over again. We just hoped that some U.S. company would finally get interested in us, and they didn't."

However, the Boardwalk album isn't the duo's first to be released here. Signed to True North in Canada, Rough Trade's first album, "Avoid Freud," was picked up by Stiff America in 1980, but, according to Staples, "they didn't do anything" with the release, leaving Rough Trade an unknown quantity in the U.S.

A third album, "Shaking The Foundations," is cut in Canada, but it's their second album, "For Those

New York's SURE Pool Bridges Dance Music Gap

NEW YORK. "Disco music is in our heart, but in our blood is rock, which we call O.D.O.R. For Only Dance Oriented Rock, as well as Latin and Classical, and even funk and rap." That's Bobby E. Davis, president of Spinner's Unlimited Record Enterprises (S.U.R.E.), describing the musical philosophy of his record pool.

"We do not just stay in the urban contemporary market, inasmuch as the pool is comprised of 36 Latin jocks, 36 blacks, 26 whites, and one oriental, which made us realize that we had to have a more diversified organization," he continues. In addition to his office in the Bronx, SURE also has a branch in Montreal with 25 members.

Members of the pool pay \$50 a month, for which they receive from 25 to 40 records a week. They report back to the pool what records are most popular, and these reports

serve as the basis for a number of publications put out by the pool. Primarily there is S.U.R.E. Shot, a monthly magazine that averages about 20 pages an issue, and which Davis says has a circulation of 5,000. The pool also has smaller circulation newsletters and news sheets. It even has a French language tip sheet in Canada entitled *Le Guide des Publications*.

Ross' current project, which debuts this month, is a newsletter to be sent to record companies, clubs and other record pool purveyors, surveying regional and national dance product. One of the principals of the pool and a correspondent for its publications is Afrika Bambataa ("Planet Rock").

SURE is also getting involved in video. About 15 clubs whose DJs belong to the pool have facilities for video, and Davis expects that number to grow. "What we want to do is find a company that is capable of installing video equipment at a club at a reasonable price," he says.

"Eventually we feel that video will be the future. It is a tremendous force in the music industry."

The pool also works with area retailers. Record stores serve as an outlet for S.U.R.E. Shot, while the pool periodically polls dealers to determine what dance music is currently selling. The pool also arranges promotional visits by dance artists to record stores as well as clubs.

Over the past five years, Canada has nurtured its own new music scene through such acts as the Dodos, Martini & the Muffins, Poco, the Guess Who, Dr. Feelgood, Battered Wives and the populous, hardcore punk scenes of Vancouver and French-speaking Quebec. Yet Rough Trade's principals say they've felt isolated in a sea of heavy metal.

"It's not so bad now," says Pope. "We're more interested in art and theatre back in the early 1970s. As a female performer, I had to watch Debbie Harry make it while I quietly fumed. Talking Heads and the Sex Pistols, also came after us."

ROMAN KOZAK

Manhattan's Roxie Roller Rink is attracting a surprisingly varied crowd through its "Wheels of Steel" night, where patrons dance to the latest rap hits. Nelson George reports, page 51.



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Talent & Venues

Eclecticism Working For Chicago's Cross Currents

By MOIRA MCGORMICK

CHICAGO At a time when most area clubs stuck with uniformity in talent booking to stay afloat, Chicago's Cross Currents relies on near-radical eclecticism to keep its doors open.

Since the 240-capacity North Side club/cabaret's inception a little over a year ago, the self-described "arts-oriented" Cross Currents has hosted Flora Purim, Betty Carter, Harold Melvin & the Blue Notes, Richie Haven, and the Marvelettes; local acts Michael McDonald, the New Venet (big band), Lop-a-rhythms (avant-garde), Sparrow AM-FM (jazz), Bohemia & the Odd (new wave), and Cuban, Haitian, and Jamaican bands; heat poets William Burroughs, Allen Ginsberg, and Gregory Corso; Actor's Equity theatrical productions; comedy/improvisation nights; and straight cabaret productions.

"There's nothing like it in the city," says Cross Currents technical director/engineer Bradley Parker-Sparrow. He admits that the club's even mix of bookings had caused some concern initially in established local institutions, but adds that Cross Currents has been steadily turning a profit, particularly in the last few months.

Cross Currents was founded by partners Mitch Kovach and Thom Goodman, who opened the Belmont Avenue area club to help stimulate

the neighborhood's commercial and artistic activity since its birth on Rush Street as Chicago's nightlife mecca. (Nearby clubs included popular rock showcases Tuts, country showcase Off Broadway Lounge, jazz bar O'Toole's, and reggae venue Wild Hare.)

Sparrow describes the increasingly high-profile nature as a mixture of "nouveau niche and artist." The accent is on "artist," he says, noting that one of the guiding principles of Cross Currents is "to provide a location for local and national artists to produce themselves."

By design, all Cross Currents emporiums pursue some branch of the arts, from the bar manager to the cocktail servers. Sparrow himself is a respected jazz composer and pianist, having been composer-in-residence for Chicago in 1979, in addition to teaching music, writing for Down Beat magazine, composing classical and ethnic music, and producing out-of-the-way shows. Sparrow and his vocal partner Joanie Ballantyne front the aforementioned jazz band Sparrow AM-FM, which along with six other artists records for his Sparrow Sound Design label.

Cross Currents has had very little competition for national acts from the rest of the area clubs. "The kind of national artists we book really want to play small rooms," Sparrow says. "The atmosphere is intimate, we can pay them three or four grand, and we're able to sell tickets for \$8."

Cross Currents plans to orchestrate upcoming weeks into "theme nights," with local bands and comedy groups residence during the week, and a "Cabaret Night" Fridays featuring unique segments written and directed by Second City's Del Close. In addition, Sparrow, a blockbuster piano series is in the planning stages, presenting one night each of George Shearing, Billy Taylor, Earl "Fatha" Hines, and Sir Roland Hanna, culminating in a performance by all four.

For The Record

Two concerts were reported incorrectly during November-December. The first, at a VHS Halen last Nov. at the University of Texas Frank Erwin Center, would have been listed as a sellout at 14,018 for the scaled-down arena. The second, a Kenny Rogers evening at the Carter Dome, Syracuse (N.Y.) University Nov. 26, should have included John Scher Presents as co-promoter.

GRANDMASTER FLASH & THE FURIOUS FIVE

*The Red Parrot, New York
4th Avenue, 510*

To stage a live performance by a rap group, the audience must overcome its initial suspicion of any group that performs without a band. But a rap outfit, especially one as skilled and theatrical as Grandmaster Flash & the Furious Five, cuts through those expectations with its sheer enthusiasm, the repetition of its collected voices, and Grandmaster Flash's formidable deejaying.

Just as they did when performing at Bronx clubs before their national fame, the Five rely on the fire and take between themselves and the audience to carry the show. At this chic midtown club, the largely white crowd responded with enthusiasm and gusto, dancing and shouting to "Shake, Shake, and Take the Party Out." While the audience grinded on the dance floor, the members of the Five either spoke solo or in ensemble, through "Happy Birthday," "Freedom," "Flash Is Dead," and, of course, "The Mes-tape."

A musical success for the Five abounds—the casual street clothes of earlier performances for a mix of leather pants, gold chains, and studs that reminds one of a cross between Parliament's soul stage outfit and an all-blue Boy Scout camp. In addition, the show is now quite carefully choreographed, with lake lights, spinny microphones, and a base-line bass line to support the raps. During "The Message," the Five, reversing the lyrics on the record, manhandle a police officer with considerable pleasure.

The evening concluded with the stage crowded with members of the audience and Flash and the Five ramming on somewhere among them.

NEILSON GEORGE

THE ROCHE'S

*Tony, Chicago
Administration St.*

The sisters received an unexpectedly hearty WNYC welcome for their first visit here, selling out 225 capacity Tony's in advance of their Dec. 2 appearance. The sisters' latest winner, Bros. "Keep On Doing," had been receiving airplay on WXRK FM.

Promoters Hit Harrisburg Tax Hike

HARRISBURG, Pa. — Concert promoters and others in the entertainment field, appearing before the budget and finance committee of this city's council, said they may well look elsewhere to stage their shows if Harrisburg decides to add another 5% tax to the city's 5% school district assessment.

Thomas Makoul of Makoul Productions in nearby Allentown, who has been presenting summer rock concerts in a joint venture with the city, said a municipal amusement

Talent In Action



Billboard photo by Chuck Pyle

TURNTABLE FLASH—Sugar Hill's Grandmaster Flash finds new sounds on the turntable during a performance at the Red Parrot in New York.

yet that alone probably didn't account for the ethnically almost round-tripped.

Maggie, Terri and Suzzy's 80-minute set was a well-paced collage of songs from their three albums repertoire, displaying other worldly har- monies as well as kooky humor to best advantage.

"Folk music these days is viewed as no longer a relevant or commercially viable pop subculture," says Terri, "but it's still loved by voices and acoustic guitars above, which would tend to qualify it for that dreaded category—it's not easily classifiable. Not with titles like 'Jerks On The Loose,' 'Nurds,' and 'Sex Is For Children' (all crowd favorites), and such subject matter as the theory that the ancient Egyptian pyramids were really built by aliens.

Individually, none of these three Sister sisters possess particularly strong voices, but when they team them around each other the result is siren sweet. Their on-stage per-

sонаr (tearing Maggi, cute Terri, cool Suzzy) are disparate as their singing (a harmonica, but it works (Suzzy's constant mugging, however, does wear thin after a while).

Rounding out the evening were Big Daddy Sun & The Outer Planets, a popular downstairs rockabilly outfit, and Jason & the Rascals' Scorchers. Music City's (spinning) the world famous Internet punk party with the surefire hit of the year.

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Survey For Week Ending 1/2/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are acts/genres, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and details.

- OAK RIDGE BOYS, Lee GREENWORLD—\$278,445, 18,563 (19,800 capacity), \$15, in house promotion, Holiday Star Theatre, Merriville, Ind., six shows, Jan. 1-7.
- ARETHA FRANKLIN, PAT TRAVERS—\$170,481, 14,472, \$13 & \$11.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Jan. 7.
- O'JAYS, DAZZ BAND—\$162,969, 12,784, \$15.75 & \$17.5, in house promotion, Front Row Theater, Cleveland, Ohio, tour sellouts, Dec. 31-Jan. 2.
- ARETHA FRANKLIN, PAT TRAVERS—\$149,691, 12,870, \$17.50 & \$19.75, Avalon Attractions, Inc., Los Angeles, Calif., Jan. 1-7.
- JERRY ROPPELLE, THE OREGS—\$58,985, 4,377 (5,380), \$15, \$11.50 & \$9.50, Evening Star Prods., Celebrity Theatre, Phoenix, two shows, Dec. 30-31.
- PAUL YOUNG—\$22,300, 1,864, \$14 & \$12.50, Bill Graham Presents, Santa Cruz (Calif.) Civic Center, sellout, Jan. 7.
- B.B. KING—\$20,546, 1,820 (2,690), \$11.50 & \$10.50, Evening Star Prods., Celebrity Theatre, Phoenix, Jan. 9.
- SKIP CASTRO BAND—\$10,000, 1,000, \$10, in house promotion, Wax Museum, Washington, D.C., sellout, Dec. 31.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report please call Patricia Bales in Nashville at 615/748-8120. Once news in New York at 212/264-7314, or Henry Weisbart in Los Angeles at 213/273-7040.

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Talent & Venues

Act-ivities

King, Brubeck, Metheny To 'Kool' It At MIDEM

B.B. King, the Dave Brubeck Quartet and Pat Metheny will be appearing at next week's MIDEM in a little-known Kool Jazz. At MIDEM, "The show will be videotaped and recorded," is presented by Who's Who In Jazz under license from the Kool Jazz division of Brown & Williamson Tobacco Co.

Manager Denny Bruce is label-shopping for the Fabulous Thunderbirds in Los Angeles after four albums for Chrissalis Records. Meanwhile, Bruce has started the week in San Francisco on a new album with Carlos Santana for Columbus Records. Producer is Jerry Wexler. After a brief European tour, the T-Birds return to New York for a Valentine's Day show at the Bottom Line.

Upcoming national tour by Hall & Oates being sponsored by Canada Dry. Nigerian juju music artist King Sunny Ade to tour the U.S. in February. A 10-hour benefit featuring jazz, rock and contemporary dance as well as fashion and the martial arts, will be held Friday, Dec. 21 at the Fabulous Cooperative Auditorium in York, Pa., organized by the Banks Brothers Organization Ltd. and the Big Drum Nation Dance Co. The proceeds will go to the National Assn. Of Campus Activities, which "will hopefully secure

jobs for many of the performers this evening."

John Cougar, ready to go into the studio, plus Mark Rydell also joined up with Jerry Lee Lewis to sing "Over The Rainbow" at a recent Minneapolis benefit.

Tini Yuro is making a comeback via an LP on Arrola Benelux. "Over-seer," produced by Willie Nelson, Nelson, incidentally, who has done a special for HBO, to be aired in the spring. Boz Skaggs, Maze and Ceasar's Latin All Star Band played a New Year's concert at San Quentin

• Continued from page 43

sweats, for light, it's a search for lights, I'm talking in a cluttered religious terms. I'm talking of symbols. There are a lot of questioning lyrics about the self, not just the environment. There are purely objective observational lyrics, and some self-indulgent lyrics as well."

Murphy jokes that he has "loads of press releases, but I don't know how to write them out." But that really isn't within the ken of Billboard, so we ask more prosaic questions. And we learn that Bauhaus has been together for over three years, has made three albums, and has paid three vis-



Billboard photo by Chuck Pohl

LEVON & RICK—Levon Helm and Rick Danko, formerly of the Band, team up for an acoustic set at the Ritz in New York.

Rock'n'Rolling

its to the U.S., mostly playing in the New York area, though the tour, booked by the International Talent Group, was the most extensive, taking the band to the West Coast.

"We didn't really set out in a professional way to look at viable markets as a money-making sort of thing. But recently we have gotten people to come to us and say, 'We're local, but who made us realize certain facts and possibilities and made us realize that there were certain vehicles we had to use to get across,'" he says.

In other words, the band is more

commercial? "No, not in our music, but recognizing the machinery, and knowing what to use and where," says. That means more interviews, and maybe a few more live shows, but Murphy still rejects long tours.

"A&M, I'm sure, would love for us to do the strategic nine-month assault of America, but that is something we really couldn't do. We can't represent the band in every city, for example, we find that people approach us, and expect certain things from us because we're a rock band. But we're not into the rock'n'roll animal sort of thing. We don't enjoy the expected rock'n'roll life style."

Golden Nugget Reaping Benefits Of Sinatra Pact

By MAURIE ORODENKER

ATLANTIC CITY—Frank Sinatra's exclusive contract with the Golden Nugget Casino/Hotel here to serve as a "marketing tool," and to appear primarily in private shows for his hotel colleagues, may be paying off. Several hundred high-rolling gamblers attending Sinatra's private concerts in the hotel's intimate 500-seat Opera House Theatre recently wagered a record of more than \$20 million in casino revenue.

Golden Nugget chairman Steven Wynn, who has done a deal with Sinatra, says the singer's first engagement made a lot of new friends for the casino. The previous record for the amount won by a casino here in one day was \$2 million. But industry sources said that on one day, the Golden Nugget won approximately \$3.7 million. Croupiers who are "lucky" at the casino's baccarat tables.

Golden Nugget invited about 1,000 high rollers from around the country to the four private Sinatra concerts. An hour before the opening show on Wednesday, several hundred of the best customers attended a special cocktail party to toast Sinatra on his 67th birthday.

While Sinatra's shows are basically private performances, Wynn said that small bettors will be given an opportunity to buy tickets for Sinatra's next appearance here.



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13th CONSECUTIVE YEAR.**

WELL DONE, GENTLEMEN. LOOKING FORWARD TO '83.

*Maria Corvalan
Brian Condiffe*

GRP Records Goes Independent

Plans Expanded Staff, Roster After Split With Arista

Continued from page 6

"Our whole idea was to have our own label from the outset." Rosen recalls of the company's formation in 1978 and its original Arista pact: "When we started with Arista, Clive Davis wanted us to function as a production arm. I think in his mind it was always viewed that way, while in ours, we wanted to see ourselves as a label."

Rosen is quick to terms the parting of ways an amicable one, however, and acknowledges that Arista's involvement was crucial to such GRP success as Angela Bofill, Jon Browne and Grushin himself. But the GRP founders say, the recent financial setbacks may have inhibited Arista's interest in expanding GRP's size or musical focus.

Ironically, the decision to secure independent distribution wasn't a part of the blueprint at first. "We never thought of going through independent," admits Rosen. "We

thought we'd look for a p & d deal with CBS or Warner Bros. In a trip to NARM's independent distributor hub in Florida, held last fall, changed their minds.

Rosen agrees that the decision will also simplify the switch, minimizing any potential disruption in the market, since the new GRP lineup largely duplicates the network the label served with Arista.

The only changes seen in GRP's new network of 11 distributors find the label using Matverve instead of Alpha for the New York area, and Big State rather than Packwick for Texas. Otherwise, the company will utilize the same firms, among them Shure Brothers, PMS, M.S. and Packwick.

Initially, GRP hopes to rely on distributors to provide field support, but Rosen notes that he's already increased his staff through three key appointments, bringing the total staff to eight. Joining are creative

service chief Andy Baldwin, promotion director Sherry Winston and sales chief Harold Sulman.

The only changes expected to go off the label's low-profile catalog arms is Bofill and Grushin. In addition to Grushin, whose next album will be the first to be marketed directly by GRP, the label retains Dave Valentine and Donald Blackman, and Rosen reports that seven new acts are in the final stages of negotiation, with confirmation of those contracts expected shortly.

Manufacturing and distribution also will be handled internally. Rosen says that whereas Arista used different suppliers for different projects, GRP is initially working through three firms he and Grushin have been impressed by, following earlier tests. Thus, Europicad in New York will handle all plating, New York will duplicate tapes, and Atlanta will produce docks.

Then there's the label's two-inch singles for the dance market. The label has already garnered club spins and black radio play for "Fun-Kazoo," a rap record that also parades the extreme craze recorded by the Funkazoo Gang.

Finally, the label's already preparing to distribute its own digital Compact Discs by importing them themselves. "We'll sell the product through its access," he says. "We started our digital project while at Arista, but toward the end of that arrangement the financial crunch made it difficult to get the production outlays we needed," says Rosen.

In fact, the label's already preparing to distribute its own digital Compact Discs by importing them themselves. "We'll sell the product through its access," he says. "We started our digital project while at Arista, but toward the end of that arrangement the financial crunch made it difficult to get the production outlays we needed," says Rosen.

IRV LICHTMAN



GRAPHIC APPROVAL—David Grushin, left, and Larry Rosen, right, co-owners of GRP Records, and Jerry Winston, president of New York Distributors, look over art for the GRP album, "The New York-Los Angeles Dream Band." It's the first released under the label's new distribution deal.

Thiele Returns To Scene, Cuts P&D Deal With CBS

NEW YORK—Veteran jazz-pop producer Bob Thiele has finalized his pressing and distribution agreement with CBS Records (Billboard, Dec. 18).

Marking Thiele's re-entry into the recording business, where over a span of 20 years he has worked with more than 200 artists, are the Doctor Jazz line and Signature Records, which will market pop-rock LPs.

The U.S. deal, made with Cal Roberts, vice president of marketing for Columbia Records Productions, sees the first product flow in February, and Thiele says when five albums will be ready.

They are Teresa Brewer's "I Dig Big Band Singers," Lonnie Liston Smith's "Dreams Of Tomorrow," featuring vocals by Smith's brother,

Donald, another Brewer entry, "On The Road Again," featuring her with French jazz violinist Stephane Grappelli; "Classic Tones," featuring sessions by Coleman Hawkins and Lester Young cut 40 years ago by Thiele; and Arnie Lawrence's "Tales From The Past."

Those, whose umbrella company is Teresa Gramophone Company Ltd., says he plans to release about 12 albums a year, each carrying a list price of \$8.98 for both LP and CD.

Thiele will negotiate international labels for his CBS debut next year. He plans to kick off a number of promotional concepts on behalf of the new releases after he returns from Europe Feb. 5.

IRV LICHTMAN

LIMITED EDITIONS PLANNED

Mail Order Historical Label Bows

By PETER KEEPNES

NEW YORK—An ambitious new label has been formed in Los Angeles to, by mail order, limited-edition anthologies of historical jazz recordings. The material being made available by the new company, Monastic Records, has never been previously released.

Monastic's initial release, slated for late February, will consist of three boxed sets: "The Complete Blue Note Recordings Of Thelonious Monk," the first release package.

"The Complete Blue Note And Capitol Recordings Of The Gerry Mulligan Quartet And Tenetite Wah Chet Baker," which contains five disks, and "The Complete Blue Note Recordings Of Albert Ammons And Meade Lux Lewis," a three-disk set.

All the material in the first Monastic pack age include alternate takes, tracks which have never been released on LP, and tracks which have never been released on tape. Louis says that all the label's releases will "include everything there is to include" from a specific period in an artist's career. The Monk anthology, for example, includes 15 previously unused cuts, including two takes of a Monk composition, "Sixteen," that has never appeared on record.

Plans are for every Monastic title to receive a limited pressing, with each box set containing 1,000 units. There will be 7,500 copies pressed of both the Monk and Mulligan sets, and 5,000 of the Ammons-Lewis package.

"We will absolutely never have a second pressing of any title," Louis insists. "We want to maintain the integrity of the limited-edition concept. Once we have released a title, we will not re-press it regardless of demand."

Cuscuna and Louise have extensive backgrounds in the jazz business. Cuscuna has produced albums for Arista Novus, Atlantic, Columbia, Elektra/Musician and other labels, in addition to having written about jazz for various publications. Louise most recently headed the jazz department of West Bridge Records and also was in charge of the Blue Note music program during his tenure as a marketing executive at United Artists Records. Cuscuna was also involved in that program.

The package will contain high-quality prewings in rice paper sleeves and a booklet containing detailed discographical information, rare photographs and a critical/his-

torical essay. The Monk set will include what Louise describes as "the most complete Monk discography ever," compiled by Cuscuna.

The collections will sell for \$8.50 per disk, plus shipping and handling. California residents will also be assessed a sales tax. They are being marketed by mail order only. Advertising is being limited to the commercial airwaves in the U.S.

I believe the jazz marketplace is so focused that with a minimum of advertising in the right places, you can reach the majority of your audience," Louise says. "This is truly an esoteric project. We're not looking to cross over. The only people who'll really be interested are the true jazz collectors, and they're easy to reach."

Cuscuna and Louise have extensive backgrounds in the jazz business. Cuscuna has produced albums for Arista Novus, Atlantic, Columbia, Elektra/Musician and other labels, in addition to having written about jazz for various publications. Louise most recently headed the jazz department of West Bridge Records and also was in charge of the Blue Note music program during his tenure as a marketing executive at United Artists Records. Cuscuna was also involved in that program.

Billboard® Best Selling Jazz LPs™

Survey For Week Ending 1/22/83

Artist Name	Weeks on Chart	Title	WEEKS ON CHART (4 WEEKS)	Artist Label & Number (Disc Label)	THIS WEEK		LAST WEEK		WEEKS ON CHART		Artist Label & Number (Disc Label)
					1	2	3	4	5	6	
TWO OF A KIND	14	Two Of A Kind	42-1	James, Capital 10001	26	12	10	9	8	7	GEORGE
UNQUOTE	14	Unquote	42-1	Mojo Music 51001	27	22	22	21	20	19	JOHN
DETRAPPI	3	Detrappi	42-1	Polydor 80000	26	78	6	5	4	3	JOHN
AS WE SPEAK	28	As We Speak	42-1	Pat Metheny Group ECM 1101	29	50	60	57	54	51	JOHN
CASHIO LIGHTS	4	Cashio Lights	42-1	Various Artists, Warner Bros. 2313	30	28	28	27	26	25	JOHN
BUT / 2	6	But / 2	42-1	Bob Bergman, Fantasy 8001	31	31	28	28	28	28	JOHN
THE MONK IS NOT THE HOME	6	The Monk Is Not The Home	42-1	Various Artists, Columbia 40025	32	32	32	31	30	29	JOHN
TOE TO TOE	17	Toe To Toe	42-1	Various Artists, Columbia 33327	33	34	42	42	42	42	JOHN
DECIMED	19	Decimedi	42-1	George Amerson, Real Gone Music 10001	34	35	16	16	16	16	JOHN
ARNY G	10	Arsny G	42-1	Various Artists, Real Gone Music 10002	35	49	49	49	49	49	JOHN
HANDS DOWN	11	Hands Down	42-1	Stanley Turrentine, Elektra 60811	36	40	3	3	3	3	JOHN
WE ARE ONE	7	We Are One	42-1	Various Artists, Columbia 33276	37	37	6	6	6	6	JOHN
TOUCHSTONE	14	Touchstone	42-1	David Sanborn, Blue Note 71095	38	42	3	3	3	3	JOHN
COLORS, SOUNDS, COLOURS AND SHAPES	15	Colors, Sounds, Colors And Shapes	42-1	Orlando Boyd And 12th Man, Polydor 80000	39	47	28	28	28	28	JOHN
CHANCE (UNCLEL)	16	Chance (Unclel)	42-1	Various Artists, Columbia 33274	40	41	43	43	43	43	JOHN
BLUES	20	Blues	42-1	Various Artists, Columbia 33274	41	44	83	83	83	83	JOHN
TOUCH THE FEELING	21	Touch The Feeling	42-1	Chris Farlowe, ECM 10001	42	45	58	58	58	58	JOHN
LEARN TO LOVE	23	Learn To Love	42-1	Various Artists, Columbia 33276	43	47	28	28	28	28	JOHN
DREAMIN' AWAY &	24	Dreamin' Away &	42-1	Various Artists, Columbia 33276	44	46	52	52	52	52	JOHN
OFF THE TOP	25	Off The Top	42-1	Jimmy Smith, Motown 60181	45	50	30	30	30	30	JOHN

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Sightings are awarded to those products demonstrating the greatest sales gains this week (Price Increase). Stars are awarded to other products selected by Acquiring Industry Box of America for sales of 500,000 units (unit sold indicated by asterisk). # Recording Industry Box of America seal for sales of 1,000,000 units (unit sold indicated by asterisk).

Mosaic has not made licensing deals with any other record companies.

Billboard Hot Country Singles™

Survey For Week Ending 1/22/83

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WEEK	ARTIST	TITLE	RELEASER	WEEKS ON CHART	LAST WEEK	CHART	WEEKS ON CHART	ARTIST	TITLE	RELEASER	WEEKS ON CHART	LAST WEEK	CHART	WEEKS ON CHART	ARTIST	TITLE	RELEASER	WEEKS ON CHART			
2	15	(Last Hit Low) ON OUR LAST DATE—(With Shelly & Sheri)	G. Feltz, T. Custer, Ruth-Anne (BMI) Warner Bros. 7-2088	10	10	10	10	40	WHY YOU'RE NOT A LAD—(With G. Jones, R. Tolosa)	P. Williams, T. Pounds, Copines (M/F-Tay-Tay) RSCAP, Radio Under 18's	10	6	76	3	YOU COULD'VE HEARD A	HEART SING—(With G. Tolosa)	R. Williams, G. Tolosa (BMI) RSCAP, Radio Under 18's	10			
3	13	LIVE NOTHING EVER HAPPENED—D-Lyric (T. Collier)	B. Flinn, D. Morgan, I. Collier (BMI) RCA 1336	11	41	5	9	45	DON'T PLAN ON SLEEPING TONIGHT—Steve Wender (T. Tolosa)	J. P. Williams, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	10	24	76	3	THE LIGHT OF MY LIFE—Tennyson (T. Tolosa, R. Tolosa)	E. Raynor, D. Brady, T. Custer, Ruth-Anne (BMI) RSCAP, Radio Under 18's	10				
4	11	TALK TO ME—Wetley (Colby G.) (L. Norquist)	I. Semmel, G. Tolosa, G. Williams (M/F-Tay-Tay)	12	44	7	7	47	AIN'T NO TRICIA (It Takes Magic)—(as Greenwood II) (Cochrane)	S. Pevitt, J. Hart, House Of Gold (BMI) RCA 5215B	10	77	3	SO EASY TO LOVE—The Wright Brothers (C. Wright)	J. Wright, C. Wright, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	10					
5	10	DEAR GOD—ROCKIN' ROBERT (With Shelly & Sheri)	G. Feltz, T. Custer, Ruth-Anne (BMI) Warner Bros. 7-2087	13	30	16	16	50	MARINA—REG—Steve (G. Tolosa)	S. Pevitt, J. Hart, House Of Gold (BMI) Golden Opportunity (M/F-Tay-Tay) RCA 5215B	10	80	3	THE NAME OF THE GAME	—	—	10				
6	18	INSIDE CAROLINA DREAMS—Shelley (With G. Tolosa, T. Collier)	G. Feltz, T. Custer, Ruth-Anne (BMI) RSCAP, Radio Under 18's	14	31	18	18	51	ONE OF THE FIFTH—Steve (G. Tolosa)	J. P. Williams, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	10	15	15	15	15	15	15	15	15		
7	8	LOVELY GO—(With Shelly & Sheri) (M. Tolosa, L. Tolosa)	G. Feltz, T. Custer, Ruth-Anne (BMI) Warner Bros. 7-2086	15	40	19	19	52	BOBBY CRADLES—Bob (M. Tolosa)	J. P. Williams, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	10	3	MY FIRST TASTE OF TEXAS—Ed Brown (T. Wright)	J. Wright, C. Wright, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	10						
8	9	WITH YOU—Daryl McCor (Charlie Production)	L. Smith, B. Matlock, Shelly (With G. Tolosa, R. Tolosa)	16	48	20	20	53	POOR BOY—Kathy (Riley) (Montgomery)	R. Gray, Michael, G. Gray, Young (Shelly) Nine-Disc Selection (Filly-Gandy, BMI) RSCAP, Radio Under 18's	10	2	SHAME ON YOU—(With Shelly)	—	—	10	10	10	10	10	10
9	12	HARD CANTRY CHRISTMAS—Betty Parton (C. Parton)	C. Parton, E. Raynor, Ruth-Anne (BMI) Warner Bros. 7-2081	17	49	9	9	54	FEEL BETTER—Terry (Tolosa, Tolosa)	L. Wright, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	10	78	10	10	10	10	10	10	10	10	
10	11	SHANE DON'T KNOW—(With Shelly & Sheri)	G. Feltz, T. Custer, Ruth-Anne (BMI) Warner Bros. 7-2081	18	50	10	10	55	PLEASE FORGIVE ME—(as Frostie & Snowie) (T. Tolosa, S. Pevitt)	S. Pevitt, J. Hart, House Of Gold (BMI) RSCAP, Radio Under 18's	10	75	15	15	15	15	15	15	15	15	
11	11	SHANE DON'T KNOW—(With Shelly & Sheri)	G. Feltz, T. Custer, Ruth-Anne (BMI) Warner Bros. 7-2081	19	51	11	11	56	MAKING A LIVING'S BEEN	M. Tolosa, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	10	57	17	17	17	17	17	17	17	17	
12	14	IF I EVER IS ANOTHER DAY—(With Bands) (H. Baker)	M. Wright, G. Tolosa, G. Williams (M/F-Tay-Tay) RSCAP, Radio Under 18's	20	52	12	12	57	KILLING ME—Reba (Morgan) (With Morgan) (Selena, RBC)	R. Morgan, G. Morgan, Reba (Morgan) (Selena, RBC)	10	51	17	17	17	17	17	17	17	17	
13	15	TOOK MY WORLD SUUFFED AWAY—(With Gold) (F. Tolosa)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	21	53	13	13	58	HANGIN' AROUND—(The White (H. Skaggs))	C. Harlan, H. Carter, J. Carter, (Uskka) (White) RSCAP, Radio Under 18's	10	51	17	17	17	17	17	17	17	17	
14	16	STILL TAKING CHANCES—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	22	54	14	14	59	LOVING—(With Gold) (F. Tolosa)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
15	18	TOOK MY WORLD SUUFFED AWAY—(With Gold) (F. Tolosa)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	23	55	15	15	60	I CAN'T GET OVER YOU—(With Gold)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
16	19	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	24	56	16	16	61	ON ME—(Kendy) (N. Kendy)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
17	20	SOMEBODY'S ALWAYS SAYING—(Goodbye)	Reba (Morgan) (Selena, RBC)	25	57	17	17	62	ON—(Dad—Evans (S. Evans))	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
18	21	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	26	58	18	18	63	SHINE ON (Shine All You)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
19	22	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	27	59	19	19	64	SHINE ON (Me)—George (R. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
20	23	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	28	60	20	20	65	SHINE ON (Me)—George (R. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
21	24	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	29	61	21	21	66	THEIR NO SUBSTITUTE	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
22	25	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	30	62	22	22	67	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
23	26	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	31	63	23	23	68	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
24	27	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	32	64	24	24	69	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
25	28	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	33	70	25	25	70	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
26	29	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	34	71	26	26	71	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
27	30	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	35	72	27	27	72	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
28	31	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	36	73	28	28	73	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
29	32	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	37	74	29	29	74	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
30	33	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	38	75	30	30	75	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
31	34	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	39	76	31	31	76	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
32	35	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	40	77	32	32	77	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
33	36	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	41	78	33	33	78	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
34	37	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	42	79	34	34	79	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
35	38	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	43	80	35	35	80	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
36	39	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	44	81	36	36	81	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
37	40	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	45	82	37	37	82	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
38	41	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	46	83	38	38	83	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
39	42	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	47	84	39	39	84	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
40	43	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	48	85	40	40	85	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
41	44	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	49	86	41	41	86	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
42	45	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	50	87	42	42	87	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
43	46	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	51	88	43	43	88	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
44	47	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	52	89	44	44	89	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
45	48	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	53	90	45	45	90	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
46	49	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	54	91	46	46	91	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
47	50	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	55	92	47	47	92	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
48	51	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	56	93	48	48	93	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
49	52	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	57	94	49	49	94	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
50	53	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	58	95	50	50	95	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
51	54	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	59	96	51	51	96	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
52	55	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	60	97	52	52	97	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
53	56	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	61	98	53	53	98	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
54	57	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	62	99	54	54	99	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
55	58	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	63	100	55	55	100	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee, RBC)	10	51	17	17	17	17	17	17	17	17	
56	59	LOVING—(With Gold)	M. Wright & G. Tolosa (With Gold) (F. Tolosa)	64	101	56	56	101	TRYING TO LOVE TWO—(Loving You—D. Evans)	R. Clark, M. Marcelli, Red Clay, Once More—Marchette Little (Chickadee											

Warner Bros., Elektra/Asylum Merge Nashville Operations

By KIP KIRBY



AL ON ALIVE—Team Records artist Big Al Downing chats with "Nashville Alive!" host Ralph Emery, left, during rehearsals for his recent WTBS-TV appearance. Downing, whose debut album for Team was recently released, is currently touring with Doug Kershaw.

Chart Fax

Emmylou's 'Last Date' Climbs To First Place

By MELINDA NEWMAN

Though the title seems to indicate she's losing out in the romantic department, "Lost Our Love" On Our Last Date" has this week given Emmylou Harris her fifth consecutive single to first appear on the charts since 1975, when her debut Warner Bros. single, "Too Far Gone," reached 75 on the Billboard Hot Country Singles list. Her other No. 1 hits are "Together Again" and "Sweet Dreams" (both 1976), "Two More Bottles Of Wine" (1978) and "Beneath Still Waters" (1980).

"Last Date" is actually making its third chart appearance in as many decades. Each time it's hit the charts in a slightly different form.

Originally, the tune was an instrumental entitled "Last Date"—it peaked at 11 in country for keyboardist Floyd Cramer in 1960, and

at two on the pop charts. Conway Twitty liked the song so much that he decided to put words to the melody, resulting in "Lost Our Love On Our Last Date," and it hit No. 1 in 1972. Now, 10 years later, it's in the premier position once again after Emmy cut it with a gender change.

Harris' version was produced by her husband, Brian Ahern, who has done all of her Warner Bros. albums. Another such husband-wife team is Rodney Crowell and Rosanne Cash. Cash is currently represented on the surfaces chart with "Wonder," her "Somewhere In The Stars" LP at #3.

Twitty's current chart climber, "The Rose," is also a remake of a former top 10 pop hit. The song is from the film of the same name; it

(Continued on page 49)

FIRST STAGE OF EXPANSION

Halsey Opening Nashville Wing

NASHVILLE—In a move calculated to launch significant company expansion in the next 12 months, Jim Halsey is opening Nashville offices this month. They will be headed by former RCA artist development manager Jerry Flanagan.

While the Nashville branch will serve as a liaison between the Tulsa-headquartered agency and its primarily Nashville-based artist roster, Halsey says he sees this step as initiating a new period of growth for Halsey International, which encompasses booking, management, video, and recording.

"1982 put our booking agency grosses alone up 12% from the previous year, which was also a record-breaking year for us," Halsey says. "We consider Nashville an important country center, but more than that, it's an important center for

worldwide business." Halsey also hopes to establish a New York office by the end of the year to complement his firm's coastal activity. The New York satellite would be responsible for overseeing the expansion of new classical booking division.

A key area of involvement for the agency in 1983 will be video: video clips, videotaped concerts, syndicated music specials spanning a variety of musical acts. Cable and pay TV programming is developed through Tall Pony Productions of Los Angeles, in which Halsey is involved with producer/director Terry LaFon. Halsey's own company has its separate music specialty on the drawing board with Tall Pony, including one to headline a major rock band. In December, Home Office begins airing a Halsey/Tall Pony production starring Rosanne Cash, the Charlie Daniels Band and the Oak Ridge Boys.

We intend to become much more directly responsible for developing audio/video footage on our acts," Halsey states. "We feel that supplying video and radio-clips on our artists will enhance our services as

Warner Bros. label as of approximately Feb. 1.

The combined roster gives Bowen's division a total of 50 acts, a number which he says he will evaluate carefully over the next two months.

In March, the company will relocate to larger offices that will house both the record label and its publishing wing, Elektra/Asylum Music, headed by Dixie Gamble-Brown.

Although Bowen declined to comment as to why it is undertaken that his division is negotiating with producer Jim Ed Norman for the in-house position of A&R vice president if Norman joins Warners, it is not known yet how this will affect his independent production of such acts as Anne Murray, Mickey Gilley and Johnny Lee.

Also in question is the future of Norman's own publishing company, Jenson/Jensong, which has offices in L.A. and Nashville. Gamble-Brown says that the company's president Randy Talmadge is leaving that post to join Elektra/Asylum Music.

Bowen says no staff additions for his label are currently planned, though he projects there will be an increase at a later date. Stan Byrd, national country promotion director

Pioneer Fair Is Expanded

AVOCO, Iowa—The 1983 Old-Time Music Contest and Pioneer Exposition will be expanded by several days in August and September to include more categories of competition.

Pottawattamie Fairgrounds is the site for the exposition, now in its 10th year. New contests are for honky-tonk and tapetone piano playing, up-and-down boogie playing and auto-harp playing.

Prize money and awards have been increased to a total of more than \$10,000, including a luxury windjammer cruise the West Indies for the winner of the country singing contest.

The contest, plus entertainment and food concessions, runs from setup on Aug. 31 through free grandstand shows Sept. 5. The park will make free camping available and will operate five concession areas.

Bowen says no staff additions for his label are currently planned, though he projects there will be an increase at a later date. Stan Byrd, national country promotion director

for the non-defunct Warners office, has been retained as an independent consultant to work with Bowen's promotion staff during the transition period now underway.

The merged Warner Bros. Nashville operation will be responsible for such country acts as Hank Williams Jr., Emmylou Harris, Conway Twitty, John Anderson, Eddie Rabbitt, Karen Brooks, T.G. Sheppard, Crystal Gayle, Gail Davies, Barbara Roddy, Crowell, the Bellamy Brothers, Frizzell & West, the Whites, Eddy Raven, Tom T. Hall and Freddy Fender.

Reduced Airfare Deal For Radio Seminar

NASHVILLE Registrants traveling to the 14th annual County Radio Seminar in Nashville will be able to save at least 30% off regular coach airfare. The reduced rates, arranged through Nashville Express Travel, cost \$160 for travel the Feb. 17-19 seminar.

Reservations should be made through the agency no later than Jan. 21. Dunn, Edwards & Associates Travel will give away two tickets to American and Republic Airlines for subsequent free trips to Nashville within the year.

Cheyenne: Music City's Newest Showcase Venue

NASHVILLE—This city's newest county showcase club, the 450-seat Cheyenne Restaurant and Dance Hall, has opened. The operation is heading major country acts, and Ace Productions is syndicating "Cheyenne Tonight," a program from tape recordings.

Cheyenne, which occupies the former Blazing Saddles location on Nolensville Rd., is owned by Charles Shrader and Jim Mullens. Shrader was unsuccessful in an early 1982 attempt to reactivate Nashville's Exit/In venue, but he says a larger seating capacity, lower operation costs and other advantages should make Cheyenne profitable.

Top country performers are lined up for the "Cheyenne Tonight" production, set to debut in April or May. 200 and 300, and station, and name acts are also being booked for regular shows. Tickets usually are \$10, \$15, \$19 including dinner. Local acts will be booked for little or no cover charge, Shrader says.

The opening night taping Tuesday (11) featured Razzy Bailey, Terri Gibbs, David Rogers and Cristy Lane. John Anderson played Thursday (13). That night, Marlo Scott and Johnny Carter are confirmed; for Thursday (20), Leon Everett, Denise Price and Tom Carlisle are lined up.

The "Cheyenne Tonight" shows cost the club \$4,000-\$5,000 for payment to the acts, bands, DJ hosts and for taping. At \$10 per ticket, Cheyenne can at least break even, according to Shrader. "And if we can get a show or two on the Ace circuit," he says, "we can lower the door price." Promotion will consist of ticket giveaways on WSIX Nashville.

Ace Productions is taping four artists per show, each playing 40-

minute sets. These will be edited into the weekly show, but Shrader isn't sure of the program's final length.

He says Ace hopes to syndicate "Cheyenne Tonight" to Europe, Canada and Australia.

Sound and lighting are provided by Cheyenne. The club invested about \$20,000 in the interior, which includes Airex and Electro-Voice speakers.

CARTER MOODY

NMA FORUM ON COSTS

NASHVILLE—The Nashville Music Assn. will hold its first industry forum of the new year on Wednesday (19) at the Cannery Inn. The forum, co-sponsored by First American Bank, is titled "Being Creative With Costs: The Costs Of Being Creative."

Panelists scheduled for the forum are Dennis Allen of the Oak Ridge Boys; financial analyst Mickey Bryant of Gelfand, Renner & Feldman; Bob Fead, president of Monument Records; Bill Hall of the Wolk Music Group; attorney Joel Cherry of Katz, Weissman and Cherry/Katz Family Records; financial analyst Kerry O'Neil of Kraft-Estman; Patson & Harrell; and music manager David Skepper; Loreta Lynn Enterprises; Forum moderator will be Jan Rhodes of Jan Rhodes Marketing.

The panel will deal with the changing financial and economic environment in the music industry and ways of working creatively with budgets and expenses.

The forum begins at 5:30 p.m. Cost is \$10 to all Nashville Music Assn. members, \$2 for non-members.

For The Record

Jack Grayson's name was inadvertently omitted from the list of New Country Artists appearing in Billboard's Table In Action/No. 1 Awards, Dec. 25 issue. Grayson's name should have appeared third on the list.

(Continued on page 49)

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DICK FERGUSON • BILL HENNES • JHAN HIBER
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Country
Nashville
Scene

By KIP KIRBY

It's different. It's original and who knows—dull could work. It's a new billboard along Music Row, erected by the Dayton Performing Arts Fund, and it's definitely attracting attention. The words "Country Radio" (with all seven letters) "Soul Power Blues" and "Blues Art Fund Needs Your Please" are on it. (Soul Power, Phatmation.)

The billboard is a catchy but amateur effort by Dayton's depressed arts fund to interest the blind superstar in doing a benefit concert to raise money for the Dayton Dayton—Dayton like other cities in Ohio—has been hard hit by the recession.

With many of its citizens out of work, many of its businesses have closed.

So Richard McCauley, the enterprising executive director of the Dayton Performing Arts Fund decided to create the straightest line he knew two points he could desire, calling attention to his group's prime selling point: "Soul Power." So far, so good, from Don Dolly, but McCauley's hopeful. And then again, in his part, maybe the billboard's heartfelt message will attract other Nashville artists willing to step up with their line and lend a hand to this young performing arts organization through benefit tunes.

* * *

Rumors, Adds & Gossips: Leanne Lynn is in the midst of negotiations with a label other than her long-time home, MCA, now that her contract's up for renewal. She's been offered a major deal in Canada by Gary Puckett (former lead singer of Gary Puckett & the Union Gap) with James Simola to produce Atlantic's new Nashville wing. Lynn is also in close discussion with Larry Wilcup, Rodney Crowell's singer/songwriter cousin. If you're a fan of the Wilcup/Crowell project to produce this project (or with the Wilcup/Crowell or their father in law, Johnny Cash for Columbia),

Can't confirm, but we understand that the Oaks' Diane Allen may also be readying a production project or two for Atlantic America. Gene Heim, Warner Bros. are Moe Mac and Jim Hendrix, respectively. They're doubtless in the market, and anyone who's anyone in the business is likely to read this column... Same goes for the Burrito Brothers: they're off Epic but reportedly about to sign on with another major through their affiliation with Carol Marinelli. Goo Goo and John are looking for a new home, too. And this week, with a Memphis appearance and European tour planned for spring, Andrae Crouch gets this week's nod for artist development as two of its female singers—Gus Hadlea and Debra Bell—get picked up for RCA and Warner Bros., respectively, last fall. 1983 is fast, but, I mean, it's McWayne, but 1983 is fast, too. I mean, it's McWayne, but 1983 is fast, too.

In case the background story on Marco Revathy's latest Epic single, "The Blues Around Town," sounds familiar, the answer is, yes, it's Emmylou Harris, contributing her distinctive harmonica. Keep your fingers crossed—it's a strong single, really—but don't hold your breath. George Strait singin' Bedouin angles on a new national campaign. Conle can use the extra income he's wife's expecting their first baby in June.

Alabama is a finalist in two categories in the annual American Music Awards. The band is up for Artist of the Year plus a choice—country and for favorite album—country on the strength of "Mountain Music." Alabama plans to be on hand in the audience when the American Music Awards telecast on Feb. 12. They may show live from the stage in L.A. via ABC-TV.

Also nominated in the country group of the year category is the Statler Brothers. They'll be performing "Child Of The Earth" on the show that night (and on a country coast, too), look out for Joe Cooley dueling with Mitch Ryder on "Big Country" during the live telecast. The tune was written by Memphis songwriter Keith Sykes.

Guitarist Albee Lee was overjoyed by the masses on his debut RAM album "Hillbilly," several years ago, but hopefully he'll ignore the critics and continue to sell records. In fact, he's sold more than 100,000 copies of his first record this month. Lee's songs were produced by long-time friend Player magazine. Lee earned honors from Golar Player magazine when he

(continued on opposite page)

Billboard®

Hot Country LPs™

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Survey for Week Ending 1/22/83

CONWAY'S #1 CLASSICS - VOL. II (Cont'd) (Label & Number
(Last Label))

CONWAY'S #1 CLASSICS - VOL. III (Label & Number
(Last Label))

SOMEWHERE IN THE STARS (Label & Number
(Last Label))

STRAY FROM THE HEART (Label & Number
(Last Label))

GOING OUT (Label & Number
(Last Label))

HONKYTONK MAN (Label & Number
(Last Label))

STRAY FROM THE HEART (Label & Number
(Last Label))

16TH AVENUE (Label & Number
(Last Label))

GREATEST HITS (Label & Number
(Last Label))

BIGGEST HITS (Label & Number
(Last Label))

GET CLOSER (Label & Number
(Last Label))

WHITE WOMAN & BLACK MAN (Label & Number
(Last Label))

INSIDE OUT (Label & Number
(Last Label))

CHRISTMAS (Label & Number
(Last Label))

MICHAEL MARTIN (Label & Number
(Last Label))

GREATEST HITS (Label & Number
(Last Label))

THE SUN TO SHINE (Label & Number
(Last Label))

ANNIVERSARY, TEN YEARS (Label & Number
(Last Label))

GREATEST HITS (Label & Number
(Last Label))

MIKE MARTIN (Label & Number
(Last Label))

HERO'S TO US (Label & Number
(Last Label))

PICKET FENCE (Label & Number
(Last Label))

WILD AND BLUE (Label & Number
(Last Label))

IT AIN'T EASY (Label & Number
(Last Label))

PUT YOUR DREAMS AWAY (Label & Number
(Last Label))

MY HOMES IN ALABAMA (Label & Number
(Last Label))

FAMILY'S FINE BUT THIS ONE'S MINE (Label & Number
(Last Label))

THE BIRD (Label & Number
(Last Label))

SURE FEELS LIKE LOVE (Label & Number
(Last Label))

BUSTED (Label & Number
(Last Label))

GREATEST HITS (Label & Number
(Last Label))

THE ELVIS MEDLEY (Label & Number
(Last Label))

3 BIGGEST HITS (Label & Number
(Last Label))

QUICK LIES (Label & Number
(Last Label))

DREAM MAKER (Label & Number
(Last Label))

STRONG WEAKNESS (Label & Number
(Last Label))

BIG CITY (Label & Number
(Last Label))

LOVE WILL TURN YOU AROUND (Label & Number
(Last Label))

COMIN' BACK TO ME (Label & Number
(Last Label))

LOVE HOME FOR CHRISTMAS (Label & Number
(Last Label))

CONWAY'S #1 CLASSICS - VOL. IV (Label & Number
(Last Label))

SUPERIORS are awarded to those products demonstrating the greatest sales increase for the prior (Previous) Weeks. * Sales are awarded to other products demonstrating significant gain. ** Recording Industry Association of America (RIAA) unit sales of 500,000 units (unless otherwise noted). *** Recording Industry Association of America unit sales of 1,000,000 units (unless otherwise noted).

1/22/83

Gospel

Blanton-Harrell Broadens Base

Management/Publishing/Production Firm Expands

By CARTER MOODY

NASHVILLE—New artist management signings and a staff expansion are just the immediate manifestations of moves by Blanton-Harrell Productions to broaden its base since 1983. The three-year-old artist development/publishing/production firm, which manages Any Grant, David Meece, and Gary Chapman, among others, plans a more extensive role in handling its artists' tours, songwriting and album projects.

Mark Harrell, former art representative for Word's Myrrh label on the East Coast, and Dan Harrell, Grant's longtime manager, say that the ideal relationship they like to cultivate is careful coordination of all facets of their work, in cooperation with record companies.

Ed Troccoli, former art representative for Word's Myrrh label on the West Coast, says he has "nothing else" as Blanton plans.

For example, Meece, who records for Word's Myrrh label, has just signed a management agreement with Blanton-Harrell. His latest album, "Front Row," was co-produced by Mike Blanton last year. By new year's end, he will have had all concert booking for Meece, who is now partially promoted by the Dharma Agency in Nashville.

The other new management agreement is with Michael Smith, whose "Michael W. Smith Project" album is due out on Reunion Records. A label set up by Word for the Blanton-Harrell roadies exclusively. They also plan on a "major studio acquisition" in Nashville sometime this year.

A video is in the works for Grant, based on the upbeat song, "Don't Run Away," from her chart-topping

"Age To Age" album, and the Blanton-Harrell team envisions individual country recording projects for Grant, her husband, singer-songwriter Gary Chapman; and Pam Hall.

All of those acts work under the auspices of Tree International's Meadow green division in a co-publishing deal with Blanton-Harrell. It also unshields Jim Weber, Billy Spagnoletti, Rich Mullins, Dan and Boaz, and Sam and Wayne Guley, Ralph and Karen Hinley and Kathy Troccoli.

It is this arrangement with Tree that has proven most lucrative for the company. It has three publishing labels administered by Meadowgreen—Myrrh Booth Inc. (BMI), which also handles artists like Edward Grant, Inc. (ASCAP) and Caroline Inc. (SESAC)—named after Harrell's children.

At Tree's year-end ceremony honoring its songwriters, Meadowgreen Music received two No. 1 awards and five other top 10 awards (Billboard, Dec. 25). The division's most successful crossover in 1982 was Gary Chapman's "Finally," with T.G. Sheppard took to No. 1 on the country charts.

"When we formed the company three years ago," Mike Blanton explains, "we wanted to affiliate ourselves with a non-gospel publisher that could administer both Christian and secular songs." Harrell adds, "We were really forced to turn to the successful copyright promotion Randy Cox and Joe Hoffman (of Meadowgreen) had done."

Similarly, Blanton-Harrell artists

Kathy Troccoli and Michael Smith are the first to record on Word's Reunion label. According to Harrell, "Some at Word told us they hadn't really broken a new act in three years, but that with us guiding Kathy's career, they could."

In four months, her album "Stubborn Love" has sold 25,000 copies, Harrell says—not bad for a gospel debut. Troccoli's year's of background singing on Grant's albums gives her some name recognition, he adds.

She will tour the Midwest in the spring on a tour promoted by the Gary Bradshaw Corp., another business tied closely to Blanton-Harrell. They have contracted Bradshaw to eventually promote Troccoli nationwide.

As they have done with Grant and Troccoli, Blanton and Harrell prefer to develop artists from the outset of their careers, whether in gospel or country. That "bottom-line philosophy" is subject to change, they admit, if a Jerry Newton walks through the door.

But the team's current plans indicate they'll stick to the idea of working in all areas of artists' careers. Kim Smith has been hired to assist on financial affairs—the forte of Harrell, who specializes in finances, contracts and tour arrangements. Michael Smith, too, has been expanded to publishing coordination and production assistant, putting her with Blanton in his work on production and songwriting. A receptionist will also be hired soon.

The company is moving to larger offices in its Parkway Towers Nashville headquarters, but the studio Blanton and Harrell eventually decide to acquire will probably also have office space, to which the firm will relocate.

Light Releases Benefit LP For World Vision

NASHVILLE With more than 50% of its recorded music sales represented by cassettes, Sparrow Records is moving to boost the configuration appeal in Christian bookstores with new display and pricing programs.

A "Sparrow To-Go" plan gives stores free counter displays holding 10 tape units, with graphics and window banners emphasizing the portability of tapes. All Sparrow releases, except for the Selses/McCormick/McArdle catalog and a limited \$4.98 line, will carry \$3.99 and \$4.98 prices. A three-month sales incentive is being offered the 4,000 Christian bookstores carrying Sparrow product: one free cassette for 10 on purchases of 30 or more units.

FOR BOOKSTORE DISTRIBUTION

Light/Lexicon Returns To Word

NASHVILLE With private financing for Light Records/Lexicon Music having failed to materialize, the company has returned to Word Inc. for sales and promotion in Christian bookstores. Distribution of records to mass market outlets has changed to Elektra/Avalon, which began carrying Light products a year ago, will continue.

About half of Light's employees were reportedly laid off in the move (20 lost jobs earlier in 1982), leaving about 30 workers to handle warehousing, shipping and billing. Word will help on sales, telephone marketing and advertising, according to a

This is an attempt by the label to get stores to take at least as many tapes as they do albums, according to marketing vice president Bill Hearn.

Cassette sales for Sparrow took a sharp upturn in 1982, Hearn says, "and some store managers may not realize that." A Sparrow survey of returns shows defective tapes at an all-time low of 59 per 1,000.

He says that "the quality who-quality has been upgraded on tapes, the company's highest grossing item.

Extra range on both high and low frequencies is one feature of the new tape, being used for all new releases and on catalog as old inventory runs out.

NASHVILLE A benefit album, "Together," including songs by 10 top-selling Christian recording artists, is being marketed by Light Records/Lexicon Music to assist World Vision International, a privately funded humanitarian organization.

The artists, songs and record companies, represented on the project are: Andrae Crouch, "I Love You"; Light Records, the inmates' "One More Song For You"; DaySpring, Evi Karlsson, "Hallowed Be Thy Name"; Word, Dino Kartsonis, "Hallelujah Chorus"; Light, Sweet Comfort Band; Walter Hawkins, "I'm Not Afraid"; John Ward, "Grant, That's The Day"; Merrill, Barbara Mandrell, "Swing Low, Son of a Kingbird"; Keith Green, "The Victor"; Sparrow.

Royalties from the album's sales will be used for general relief in the 85 countries assisted by World Vision's programs of child care, emergency aid and Christian missionary work.

Sapori Moves

Bob Sapori Promotions has moved its offices. The new address is: 780 West Meade Dr., Nashville, Tenn. 37205. (615) 352-6630.

JUST JENSEN—Singer/songwriter Gordon Jensen is completing work at Goldmine studio with producer Neal Joseph on Jensen's first record since signing to Word's DaySpring. Jensen's songs have been recorded by the Oak Ridge Boys, Dallas Holm, Cynthia Clawson and others.

Billboard® Best Selling Spiritual LPs

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Survey For Week Ending 1/22/83

Week	Artist, Label & Number	Week	Artist, Label & Number
19	IT'S Gonna Rain—Reba McEntire, Myrrh MBR 6006	1	THE JOY OF THE LORD IS MY STRENGTH—Dionne Warwick, The Way May Lead—Word 100-00001
19	10th ANNUAL PRAISE & REDEDICATION CONCERT—Sojourner Truth—Various Artists, Various Labels	18	FRONT ROW—Mike Blanton, Myrrh MBP 6007
20	WHEN ALL GOD'S CHILDREN GET TOGETHER—Bobbie Mason, Prince George, Sings SG 1856	21	WHEN IT RAINS, IT POURS—Reba McEntire, Sister Bruce, Atlantic Int'l 10004
20	EVERY TIME I FEEL THE SPIRIT—Bill Gaither, Haystek & The Metropolitan Church Choir, Southern 500 7004	22	WHO HOLD ON—Reba McEntire, Prince George, Sings SG 1857
21	PRECIOUS LORD—Jesse Green, Myrrh 6102	23	ONE DAY AT A TIME—Reba McEntire, Prince George, Sings SG 1858
21	DO YOU BELIEVE IN THE TEXAS SOUTHERN CHOIR—Singers W.M. Clarke, Discipleship Lives! PTL 1	24	EDWIN HAWKINS LIVE—The Edwin Hawkins Singers, Studio 100003
22	LORD, YOU KEEP ON PROVING YOURSELF TO ME—The Watsons, Chiar Savvy 5018	25	SUPERSONIC SYMPHONY ORCHESTRA—Various Artists, Various Labels
22	EVEN TIME I FEEL THE SPIRIT—Bill Gaither, Haystek & The Metropolitan Church Choir, Southern 500 7004	26	WHERE IS YOUR FAITH—Reba McEntire, Sister Bruce, Atlantic Int'l 10005
23	CLOSER—Timothy Blixseth, Atlanta 500 7005	27	LET ME TALK WITH YOU—Reba McEntire, Sister Bruce, Atlantic Int'l 10006
23	BROTHER TO BROTHER—The Watsons, Chiar Savvy 5019	28	SMILINGWOOD SINGERS—Glen Dennis 8101
24	EVERYTHING THE SUNSHINE—The Clark Sisters, Sound Of God 500 7012	29	ONE ANNIVERSARY ALBUM—Janet Devine & the Believers, Believers Chiar Savvy 501 7013
24	LOVE RESES MORE—TODAY—All Nations Combined Chiar Savvy 501 7019	30	HOLY SONGS, VOL. 1—Reba McEntire, Prince George, Sings SG 1859
25	IS MY LIVING IN VAIN?—Reba McEntire, Prince George, Sings SG 1860	31	IT'S A NEW DAY—Janet Devine & the Believers, Believers Chiar Savvy 501 7020
25	HIGHER PLAIN—Reba McEntire, Prince George, Sings SG 1861	31	ENCOURAGED—Reba McEntire, Prince George, Sings SG 1862
26	LOVING HIRWING LIVE WITH THE ATLANTA SYMPHONY ORCHESTRA, VOL. II—Various Artists, Various Labels	32	JAMES BRIDGES & THE ATLANTA SYMPHONY ORCHESTRA—Various Artists, Various Labels
26	LOVING HIRWING LIVE WITH THE ATLANTA SYMPHONY ORCHESTRA, VOL. II—Various Artists, Various Labels	33	I'M SINGING—Reba McEntire, Prince George, Sings SG 1863
27	FEEL LIKE SINGING—Marty Robbins, Fantasy 60038	34	I'M A SOLDIER IN THE ARMY OF THE LORD—Reba McEntire, Prince George, Sings SG 1864
27	IM' PACKIN' UP, GETTING READY—Reba McEntire, Prince George, Savvy 501 6057	35	THE Bells Of Joy—Reba McEntire, Prince George, Sings SG 1865
27	MIRACLE MAN—Misty Clouts, Off Key Myrrh 500 6040	35	THE Bells Of Joy—Reba McEntire, Prince George, Sings SG 1866



Black

Two Pittsburgh Retailers Hang In Owners Of Small Stores Fighting Financial Crunch



WONDER IN WASHINGTON—Stevie Wonder announces a Congressional strategy meeting to make the birthday of Dr. Martin Luther King, Jr., a national holiday (Billboard, Jan. 15). At the podium with Wonder, from left, are Congressman Walter Fauntroy of Washington, D.C., Congressman John Conyers of Michigan, and deaf signer Michael Hartman.

'WHEELS OF STEEL' IN NEW YORK

Rappers Rejuvenate Roxy Rink

NEW YORK. Friday nights, the Roxy Roller Rink on Manhattan's West Side attracts black and Hispanic youths in sneakers, young adult whites in Capesios and preppie glasses, and musicians of all types.

The attraction is "Wheels Of Steel" night. Instead of roller skates, the rink's 15,000 square feet are packed with customers "break" dancing to the latest rap hits.

"Wheels Of Steel" is the idea of an Englishwoman named Blue who was created by the magazine editor of New York's Fun magazine. "I saw kids breaking in the street, asked them what they were doing and got turned on to the rap scene in the Bronx and Harlem," she recalls.

Blue, who had performed with bands in London before emigrating here two-and-a-half years ago, decided to use the rap scene to "create a cross-cultural experience. I hate going to all-black, all-gay or all-straight clubs." Since inaugurating the "Wheels Of Steel" concept in 1981 through her KLB Fun Productions, Blue has been remarkably successful.

In fact, the concept's success actually forced it from its original

home. "We started at a downtown bar called Negriti and almost immediately got a regular crowd of 400 people," Blue says. "People from Negriti were spilling out onto the sidewalk, something the New York City Fire Department frowned upon."

As a result, "Wheels Of Steel" had to find new accommodations. Blue opened the popular park disco Discoteca for a time. "But it just didn't have the right atmosphere. I had sheer luck. I ran across the rink one night. I met with its owner, Steven Hanale, who was at first skeptical. I took him up to the Bronx and he too, was fascinated by the music, the dancing, the atmosphere. We started at the Roxy last July."

Almost immediately, the Roxy became a hit. "It's a great place for amateur hampups. Crowds average about 1,000 each Friday. Its \$5 entry fee, nominal by New York standards, makes the club affordable to a cross-section of New Yorkers. Blue estimates that she grants as many as 400 people a night complimentary admission, including such musicians as the Clash, Chic, Kid Creole, Public Image Ltd., Kid Creole, Kurtis Blow, Grandmaster Flash and others.

The DJs vary, with Afrika Bam-

one of two black-oriented retail shops in Pittsburgh companies themselves down but not directly related with the recession and its heavy toll of unemployment in the steel industry.

Arthur Dawkins of Belmar Records and B.B. Hill of Music Man Records & Tapes, based in different parts of this industrial Pennsylvania city, both agree "things are slow" with the exception of albums by certain major acts and several dance 12-inches. The two differ, however, on how they're combatting sagging sales.

Dawkins' eight-year-old establishment is located in the Homewood section, one of Pittsburgh's largest black neighborhoods. "The street we're on, North Homewood, was once a lively place with lots of stores and traffic, but today we're

baaaa of 'Planet Rock' fame the best known semi-regular spinner. Originally on hardcore rap mix tapes, Blue has jocks in dancing-oriented new wave cuts. Her feeling is "Rap music, as it is done today, won't survive. Elements of the scene around it will." To Blue, the real innovators are not the rappers, but the spinners who "cut" records "creating new sounds and using the turntable as a new instrument."

Among those to perform at the "Wheels Of Steel" night have been rappers Soul Sons Force, the Treacherous Three, and the Fearless Four, as well as African dance groups. One local break dancing team that appears at the Roxy, the Rock Steady Crew, is managed by Blue. "They're the best break dancing group in the world," she says. "The Rock Steady Crew is the pride of England and France. In addition, the BBC is shooting a documentary on the dancers, and they are scheduled to appear in the Paramount film 'Flash Dance.'"

Blue is hoping to open a "Wheels Of Steel" club in London or the European continent. She believes that New York street culture "presented in a way that people can enjoy it comfortably and safely" has great appeal.

one of the few storefronts still open here," says Dawkins.

Beyond the store's longevity, is his developed clientele of regular customers who are his financial backbone. "Even if they don't have a record in mind, they come in just to see what's new and good," says Dawkins. "A great percentage of our sales come because of our speakers on the sidewalk. People walking by hear something they like and will come in and buy it." The opening of Allegheny Community College next month has sparked some additional sales.

For Dawkins, the sales crunch hit when President Reagan began cutting social programs in 1981. "This is a poor community, and poor people find music a cheap form of entertainment, but since the cuts came down, people come in once, maybe two or three albums, buy a single or 12-inch. They love music, but they are really being squeezed."

At her store, Dawkins brings bald singers like Peabo Bryson and Lionel Richie and pop-jazz artists like Grover Washington Jr., Rodney Franklin and Spyro Gyra do well. Broken records, open as days a week from 10 a.m. to 3 p.m., are a one-woman operation. Dawkins, like many small mom & pop retailers, has laid off other employees to cut overhead. Working the long hours by herself is "tiring," she says, but she feels it's necessary for Belmar to stay "As it is," she says. "I'm hanging on a limb right now."

Across the street, at the Liberty Mall in Pittsburgh's East Liberty section, an integrated community next to Homewood, Music Man Record & Tapes isn't "getting me rich overnight, but it has been an exciting experience," says owner B.B. Hall.

Hall, a former club DJ, opened his store two and a half years ago. "I felt after spinning music for so long it was time to get a piece of the rock."

he says. Unfortunately, about that time the steel industry started retreating.

"I holding my own, though," says Hall. "That mall is located in the middle of 25,000 black and white families, which guarantees traffic. I also promote the store whenever possible."

Hill advertises on local radio, donates records and turntables to local charitable organizations, and is now promoting concerts. Last month he brought a band to Moorefield and Harry Ray into a local arena.

The 35-foot by 33-foot store is open 10 a.m. to 7 p.m. Monday to Thursday and 10 a.m. to 10 p.m. Friday and Saturday. It's currently advertising certain \$8.98 albums at \$7.49 each and three for \$19.98. The hottest albums at Music Man are by Lionel Richie, Luther Vandross and Michael Jackson.

NELSON GEORGE

Ask Billboard

Q. As a new recording studio, we're having problems trying to locate publishers of certain songs we've written. Is there a book you can suggest? —*Phonogram reference book?*

A. Write Phonolog, P.O. Box 85007, San Diego, Calif. 92138. Also, consider contacting the performance rights organizations which maintain up-to-date addresses on their publishers: ASCAP, 1 Lincoln Plaza, New York, N.Y. 10023; BMI, 320 W. 57th St., New York, N.Y. 10019, and SESAC, 10 Columbus Circle, New York, N.Y. 10019.

Readers are invited to send written questions to Ask Billboard, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

Questions will be answered only in this column.

The Rhythm & The Blues

Brunswick's Glory Days Revisited

By NELSON GEORGE

Brunswick Records was once one of the strongest and most consistent black independent labels. Jackie Wilson was the label's major star into the mid-1960's. Later, Tyrone Davis and the Chi-Lites, and later Epic Records, sold a string of black and pop successes. But today, the label is a shadow of its former self. Its last national hit was Vaughn Mason's "Bounce, Rock, Roll, Skate," a couple of years back.

However, the best records of Brunswick's three biggest artists are about to be reissued—on another label. In March, Epic Records is shipping a double album on Jackie Wilson and single

albums on Davis and the Chi-Lites. Epic A&R vice president Gregg Geller wouldn't provide details on the arrangement other than to say, "We had some discussions with Nat 'War' [Nat Warde, Brunswick's president, and came to an agreement."

Whatever the business arrangement, this is a worthy and, in the case of Wilson, a historic reissue. Little Wilson material has been on the market (excluding collectors' copies) for eight years. This 24-song collection will contain all his greatest hits (including "Higher And Higher" and "Lonely Teardrops") as well as "memories that aren't hits," says Geller. The singer, felled by a stroke while performing on stage in Cherry Hill, N.J. on Sept. 29, 1975, will have his royalties forward to the trust that provides for his expenses.

Epic and Geller are to be ap-

plauded for their commitment to documenting the history of black pop music. In recent years, the label has started a "Lost Soul" series, there was a lousy repackaging of Sly Stone's classic music, and the Okeh soul had excellent blues, R&B, and soul compilations.

Gladys Starvo, a Mississippi-based researcher, is selling a Black Music Calendar that notes a black music-related event for every day of the year. The former director of Indiana University's black music center has only 5,000 copies available. They are \$10 each, and can be ordered through The Sturgis Checkbook, 206 Parkdale Drive, Hattiesburg, Miss. 39401.

Short Stuff: Mainline Records, (*Continued on page 53*)

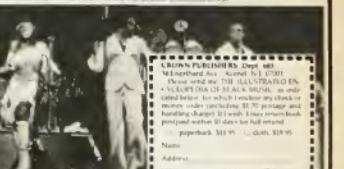
A spectacular who's who of great Black performers —yesterday and today-

- Over 650 entries including Jimi Hendrix, Stevie Wonder, Rock James, Diana Ross, Ray Charles, Bob Marley, Tina Turner, Earth, Wind and Fire
- Over 300 photos
- Over 250 full-color album-cover reproductions
- Covers soul, reggae, R&B, jazz-funk, disco, do-wop and much more

THE ILLUSTRATED ENCYCLOPEDIA OF

BLACK MUSIC

by BOB FISHER and JON FUTRELL



Billboard® Black Singles™

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Surey For Week Ending 1/22/83

>Title—Artist (Producer)
Artist—Publisher—Label & Number (Unit—Label)

WEEKS AT #1

WEEK	SONG	ARTIST	PRODUCER	WEEKS AT #1	TITLE—Artist (Producer)	ARTIST	PRODUCER	WEEKS AT #1
1	11	THE GIRL IS MINE —Michael Jackson & Paul McCartney	Michael Jackson/Macca/Motown/BMI/RCA 24-35008	1	PASS THE DUTCHIE —Neocast Youth (Coffey, L. Evans, T. Ferguson) F-Singer, Shelly Rogers, G. Morris/Roll Shaper, ASCAP	49	6	
2	17	PUT IT IN A MAGAZINE —(George) Charles (P) Parker	A. Parker/Atlantic/Polydor 2001	1	FALL IN LOVE WITH ME —Earth, Wind And Fire (W. White) M. White, R. Vaughn/F-W. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP	36	19	
3	10	ARE YOU SORRY —Spencer Davis (Sam Gartrell)	L. Johnson, A. Water, Conquest/Tony Davis (Sam Gartrell)	1	PART-TIME LOVING —(Sam Gartrell) M. Morris, R. Vaughn, L. Evans, G. Morris, L. Coffey, S. Roberts, ASCAP 48402, BMI 14-42205	38	8	
4	3	SEXUAL HEALING —Marvin Gaye (Sam Gartrell)	M. Gaye, R. Vaughn, C. Smith, G. Morris	1	FALL IN LOVE WITH ME —Earth, Wind And Fire (W. White) M. White, R. Vaughn/F-W. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP	39	10	
5	12	GOD IS CALLIN' —Chaka Khan (R. W. Wilson)	R. Wilson/Atlantic/Interscope/Sony/Columbia 7-29881	1	TODD LATE —(Sam Gartrell) P. Roberts, Linda Lee, Sam Gartrell, R. Vaughn, G. Morris, L. Coffey, S. Roberts, ASCAP, 48403 (Program)	42	5	
6	6	YOUNG LOVE —Sister Sledge (B. Wilson, B. Ward, J. Whetstone)	B. Wilson, J. Whetstone, Sister Sledge, ASCAP, ASCAP 47406	1	GOT IT ANYWAY YOU WANT —Robert Wooten & The F.U.T. (Sam Gartrell, A. Townsend, Warner-Tamerlane/Karma) ASCAP, Columbia 22611 (Program)	45	5	
7	4	TRUELY —Lionel Richie (A. Carrington)	A. Carrington/Lionel Richie, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP	1	GOT TO GET UP —(Sam Gartrell) R. Vaughn, G. Morris, L. Coffey, S. Roberts, ASCAP, 48403 (Program)	45	5	
8	11	BETCHA SHE DON'T LOVE YOU —Foxy Sing (M. Brown)	K. Kard, Foxy Sing Corporation/Karma/Billboard 1000	1	YOU & I —Gladys Henson (G. Stevenson, L. Coffey)	45	5	
9	9	DO —(Sam Gartrell)	J. Jones, R. Vaughn, M. Tolson, Warner-Tamerlane/Sony/Columbia 12-3389	1	I TALK —Total Experience (E. Williams, L. Coffey)	55	5	
10	10	LET IT GO —(Sam Gartrell)	J. Jones, R. Vaughn, M. Tolson, Warner-Tamerlane/Sony/Columbia 12-3389	1	THE MESSAGE —(Sam Gartrell) M. Morris, R. Vaughn, L. Evans, G. Morris, L. Coffey, S. Roberts, ASCAP, 48404 (Program)	55	5	
11	8	BAD BOY —Boyz II Men (P. Parker Jr.)	P. Parker Jr., R. Vaughn, ASCAP 48405	1	YOU & I —Lionel Richie (L. Coffey, A. Carrington)	55	5	
12	13	BABY COME TO ME —Me (A. Jones)	A. Jones, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP	1	I'VE MADE LOVE TO YOU A THOUSAND TIMES —(Sam Gartrell) M. Morris, R. Vaughn, L. Evans, G. Morris, L. Coffey, S. Roberts, ASCAP, 48405 (Program)	48	8	
13	7	OUTSTANDING —(Sam Gartrell)	A. Carrington, Total Experience (E. Williams, L. Coffey)	1	MAC'S HAWAII —Whitney (T. Coffey)	48	8	
14	11	THE SWINGER —(Timmy Branson (Timmy Thomas))	T. Branson, R. Vaughn, G. Morris, L. Coffey, S. Roberts, ASCAP, 48406 (Program)	1	EVERYTHING TIME SLIPS AWAY —Spencer (J. Parker)	48	8	
15	9	WELCOME TO THE CLUB —The Brothers Johnson (G. Johnson, L. Johnson)	G. Johnson, L. Johnson, R. Vaughn, Total Experience (E. Williams, L. Coffey)	1	MY LOVE GROWS STRONGER —Whitney (T. Coffey, L. Evans, T. Ferguson, T. Morris, R. Vaughn)	50	6	
16	17	THE LAZY IN ED —Rhythm Nation (R. Vaughn)	R. Vaughn, Music/ASCAP 48406	1	YOU CAN DO IT —Vivianas (Festivals) (R. Vaughn, A. Evans, R. Vaughn)	54	6	
17	11	TURN TO ME —Marnie Righteous (S. Brown III)	S. Brown III, R. Vaughn, Interscope/Sony/Columbia 12-33890	1	SPACE IS THE PLACE —(Sam Gartrell) R. Vaughn, L. Evans, G. Morris, L. Coffey, S. Roberts, ASCAP, 48407 (Program)	60	5	
18	7	THE BEST IS YET TO COME —Grover Washington Jr.	Grover Washington Jr., Warner Bros., Atlantic 7-29882	1	IT'S RAINING MEN —Whitney (G. Stevenson, G. Morris, L. Coffey)	53	3	
19	15	WE DON'T HAVE TO TALK —Patsy Brown (P. Brown)	P. Brown, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48408 (Program)	1	AMERICA —(Sam Gartrell) R. Vaughn, L. Evans, G. Morris, L. Coffey, S. Roberts, ASCAP, 48408 (Program)	51	7	
20	16	REFLECTED PICTURES —(Sam Gartrell, Constance) (Constance) (Sam Gartrell, Constance)	Constance, Total Experience 4204 (Program)	1	1990'S —(Sam Gartrell)	51	7	
21	15	1990'S —(Constance)	Constance, Total Experience 4204 (Program)	1	WOMAN —(Sam Gartrell)	51	7	
22	16	TA NAMAH —(Mot Tukir (L. Johnson))	L. Johnson, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48409 (Program)	1	WILLIE —(Sam Gartrell)	51	7	
23	17	NITTLE TO THE BONE —Greer (C. Blackwell, S. Solano)	C. Blackwell, S. Solano, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48410 (Program)	1	PAPA WAS A ROLLING STONE —Hall (F. Weatherly)	53	2	
24	9	WIND UP TONIGHT —Barbra Streisand (J. Jones, R. Vaughn)	J. Jones, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48410 (Program)	1	LAST NIGHT I SAVED MY LIFE —(Sam Gartrell)	74	3	
25	26	INTER I CRY TOMORROW —Lynn and Larry (Lynn, Larry)	Lynn and Larry, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48411 (Program)	1	I BELIEVE IN YOU AND ME —The Four Tops (R. Vaughn, G. Morris, L. Coffey, S. Roberts, ASCAP, 48412 (Program))	61	1	
26	11	UNKNOWABLE —Kris Kristofferson	Kris Kristofferson, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48412 (Program)	1	ARMITS ON MY MIND —(Sam Gartrell) R. Vaughn, L. Evans, G. Morris, L. Coffey, S. Roberts, ASCAP, 48413 (Program)	64	5	
27	26	ARE YOU GETTING ENOUGH HAPPINESS? —(Sam Gartrell)	R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48413 (Program)	1	THE WOMAN IN ME —Dameon Stevens (J. Jones)	65	5	
28	3	THE WALK —(Barbara Lynn)	R. Vaughn, Barbara Lynn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48414 (Program)	1	SHINE WHAT THAT SEXY THING —Carl Carlton & The Radiators (Carl Carlton, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48414 (Program))	66	3	
29	3	SINCE I LOSS MY BABY —Luther Vandross (C. Smith)	L. Johnson, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48415 (Program)	1	HEARTBREAKER —(Sam Gartrell) R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48415 (Program)	61	32	
30	10	THE LINE GOES ON —(Lil' Parker, B. Potter)	Lil' Parker, B. Potter, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48416 (Program)	1	10 COFFEE —(The World—Wilson, R. Vaughn)	62	34	
31	10	LOVE ME RIGHT —Aretha Franklin (S. Vaness)	S. Vaness, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48417 (Program)	1	LET LOVE SHINE —(Sam Gartrell, S. Roberts, J. Jones)	79	3	
32	9	LOVE ME RIGHT —Aretha Franklin (S. Vaness)	S. Vaness, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48417 (Program)	1	SO PROUD —(Sam Gartrell, R. Vaughn, S. Roberts, J. Jones)	79	3	
33	24	THE WALK —(Barbara Lynn)	R. Vaughn, Barbara Lynn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48418 (Program)	1	BABY GET HIGH —(Sam Gartrell, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48418 (Program))	76	6	
34	3	SINCE I LOSS MY BABY —Luther Vandross (C. Smith)	L. Johnson, R. Vaughn, Suggit, Shelly Rogers, G. Morris/Roll Shaper, ASCAP, 48419 (Program)	1	I OWN IT TO ME —Dawn and Street Dash (D. Pearson & B. Gray)	69	6	
35	8	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48420 (Program)	1	YOUR ROOTY MAKES ME MOODY —Brownie (E. Williams)	67	68	
36	25	MUSCLES —Doris Day (M. Jackson)	M. Jackson, Music/ASCAP, 48420	1	KEEP THE FIRE BURNING —Gwen (M. Lewis)	76	3	
37	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	FUNNY SOUL —MAKOKO —(K. Baker, J. Baker)	77	6	
38	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	HEY THERE LONELY BOY —Stacy Lattisaw (J. Baker, G. Morris)	72	2	
39	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	LOU'S BLUES —(Louie) (Sam Gartrell, C. Smith, G. Morris, L. Coffey, S. Roberts, ASCAP, 48421 (Program))	73	3	
40	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	(I AM) SEXUAL —Sexual Healing—Dionne Warwick (S. Aker, B. Griffin)	78	2	
41	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	MINUTE ROCK —George (Festivals) (R. Vaughn, G. Morris, L. Coffey, S. Roberts, ASCAP, 48421 (Program))	79	2	
42	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	DO IT ANY WAY YOU WANNA —Cassandra (J. Morrison, S. Heffner, B. Morrissey, W. Morrissey) (Do It Wayz) (M. Lewis)	80	2	
43	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	TAKE IT OFF —CARRIE —(Sam Gartrell, J. Baker)	76	11	
44	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	LET'S STAY TOGETHER —Baby (M. Lewis)	81	3	
45	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	HEART TO HEART —Janet Jackson (G. Morris, L. Coffey, S. Roberts, ASCAP, 48421 (Program))	82	2	
46	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	HIP HOP BE BOP (Don't Stop) —Run DMC (R. Vaughn, G. Morris, L. Coffey, S. Roberts, ASCAP, 48421 (Program))	82	2	
47	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	DO YOU LIKE IT —Steve (J. Baker, F. Marley, R. Morris)	83	2	
48	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	DO YOU LIKE IT —Steve (J. Baker, F. Marley, R. Morris)	83	2	
49	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	ALL I NEED —Soprano (G. Morris)	84	2	
50	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	LOOK BEFORE YOU LEAP —Cherry (Lynn) (F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	85	2	
51	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	PUMP YOUR RUMP —Duran (J. Croydon, S. Roberts)	83	2	
52	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	COME ON BABY (Dance Mix) —(Sam Gartrell, J. Baker, F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	84	2	
53	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	IF I HAD A CHANCE —Whitney (J. Baker, F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	85	3	
54	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	PLAY AT YOUR OWN RISK —Patrice (Patrice, J. Baker, F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	85	13	
55	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	AINT NOBODY BABY —Cee-Lo (Cee-Lo Rock)	87	11	
56	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	WILLIE —(Sam Gartrell)	87	12	
57	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	LET ME BE CLOSE —(Sam Gartrell, J. Baker, F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	91	12	
58	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	ITCHING FOR LOVE —(Sam Gartrell, J. Baker, F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	95	7	
59	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	PEOPLE TALK ABOUT FUNNY —(Sam Gartrell, J. Baker, F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	97	11	
60	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	SWEET BABY —Mary (Mary) (F. Marley, J. Baker, F. Marley, R. Morris, S. Roberts, ASCAP, 48421 (Program))	99	12	
61	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	ENUFF IS ENUFF —Run DMC (D. Gray)	91	10	
62	10	THE BEAT GOES ON —(Demi Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray)	D. Lovato, L. Jones, L. Evans, Chris Warehime, B. Gray, ASCAP, 48421 (Program)	1	ONE MORE TIME —Whitney (S. McAllister, J. Whitfield, J. Whitfield, McAllister) (Whitney) (S. McAllister, J. Whitfield, McAllister, McCall 317)	100	10	

Supervisors are awarded to those products demonstrating the greatest sales and sales gain this week (Point Measure). * Stars are awarded to other products demonstrating significant gains. # Recurring Industry Asst. of America sold.

No sales of 1,000,000 units (not indicated by dot). ▲ Recording Industry Ass't of America sold at 2,800,000 units (not indicated by bracket).

America's turned on to the juice
"WE GOT THE JUICE"
 The sensational new 12" from ATTITUDE
 Atlantic/RFC Records 89884

Z RECORDS
 ATLANTIC
 RFC RECORDS

Black

TONY'S TAPES 'N' THREADS

This Kentucky Store Has Soul

BY EDWARD MORRIS

NASHVILLE—Tony's Tapes "N" Threads in Horse Cave, Ky., is a most unlikely haven for soul music sales, considering that it's situated in predominantly rural mid-Kentucky. It has become that because of the patronage of the local black population and the shop's appeal to residents of such surrounding towns as Glasgow, Bowling Green, and Elizabethtown.

Frankie Twyman, who helps operate the store for her son Tony, says it has been a black music stronghold since it opened in 1975. "A lot of whites buy soul albums, too," she says. "And we sell quite a few 12-inch disco singles." In the beginning,

she adds, country music sales were insignificant. Now they are probably second or third in importance.

A key to the store's wide success is the variety of merchandise it carries. In addition to the usual stock of records, tapes and accessories, it also trades Commodore 64 and Vic-20 computers and allied software, stereos, car speakers, guitar strings and customized T-shirts. And because the owner is a karate instructor, his store also books and weapons.

Tony's Tapes "N" Threads is a freestanding location with a floor space of approximately 30 feet by 40 feet. With space at a premium and

no room for expansion, Twyman says full use is made of the walls for display and storage. Singles are priced at \$1.66 and frontline albums at \$7.99. "We tried carrying cutouts for a while," Twyman reports, "but they didn't go very well." Tapes are displayed in cases to discourage theft, she adds.

As a base in many southern outlets, 8-tracks are still in demand. "We could sell more if we could get them," says Twyman. Records are ordered, she notes, according to individual requests. Billboard charts and the top 40 black chart published by WLQ-LAM, Louisville. She says the store handles virtually no locally produced records.

The Rhythm & The Blues

* Continued from page 51

run by the Washington-based production team of Willie Lester and Rodney Brown, has two releases on the market, "Big Fun" by the six-piece band "Country Talk" and "The Town" by Barbara Thurston. Thurston formerly recorded for Prelude Records under Lester and Brown's guidance. Right Track management headed by Joe Blunt, has been formed to handle artists signed to Mainline. Longtime fans of Angela Bofill are in for a surprise when they hear her new single, "Too Tough." Gone is the angelic, ethereal sound that was her trademark. In its place is a hot, top-notch synthesizer funk track, vaguely reminiscent of her labelmate Aretha Franklin's "Jump To

It." Meanwhile, another Arista vocalists, Phyllis Hyman has had her up-to-date "Sophisticated Ladies" album pushed back to the spring. Some additional material is being recorded for this Thom Bell-produced album. Peter Brown's return to the scene with his "Baby Gets High" RCA is welcome. His 1977 "Fantasy Love Affair" album on TK-distributed Drive Records was the best blue-eyed soul album of the decade. The title track, by Tom Ashe, a top New York session writer and member of the group Miame. She also recently toured with Luther Vandross as a backup singer. Miame (the group), led by Miame (the producer-writer) and his partner Reggie Lucas, have an album single upcoming that may surprise folks. Vaughn Mason is back on the charts with "You Can Do It" on

Salsoul. Butch Dayo is also featured on the record. Mason's first hit, the aforementioned "Bounce, Rock, Roll, Skate" on Brunswick, was among several records circa 1978-79 to "borrow" the spartan Chic bass-drum guitar approach.

Walter Jackson reached the charts two weeks ago with "If I Had A Chance" on Carl Davis' independently distributed Kelli-Label. The title track was written by Tom Ashe, a top New York session writer and member of the group Miame. She also recently toured with Luther Vandross as a backup singer. Miame (the group), led by Miame (the producer-writer) and his partner Reggie Lucas, have an album due on Epic in the next two months.

Gotham To Get Apollo Channel

NEW YORK—Apollo Entertainment Television plans to test market its new specialty channel in New York in mid-1983, according to the company's chairman, Percy Sutton. Discussions are being held with an undisclosed entertainment company to bring Apollo Entertainment to 50,000 households through a joint-venture production and distribution agreement.

Apollo Entertainment was in the news recently (Billboard, Jan. 15) when New York State loan guarantees needed to finance the company's renovation of Harlem's Apollo Theater were not forthcoming. Without these loan guarantees, the company is not able to convert the Apollo into a broadcasting facility.



COLD CASH—Chicago high schooler Tonya Timms won a cool \$100,000 grand prize in a cash giveaway promotion by WBMX-FM. Fountain Records artist and president Jerry "Ice Man" Butler selected her name from 360 qualifying entrants. Seen celebrating Timms' good fortune are from left, Butler, WBMX air personality Steve Gunn, WBMX general manager Kerrie Anderson, Timms, WBMX program director Lee Michaels, WBMX president and Mrs. Egmont Sonderling.

Black LPs

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New LP/Tape Releases

Continued from page 34

CLARK SISTERS with SISTER MATTIE
Moss Clark
Sincerely
LP/CD: New West 1050
CA NW 7056 18 98

DANIEL NELSON
On The Road
LP/CD: Lull 1070
CA 1070 18 98

DECAMPS & KEY
No Turning Back / Live
LP: Lull 8 1000 10312
CA 10312 18 98

DUNHAM, GARY
The Pearl
LP: Lull 13105
CA 13105 18 98

ENGLISH, JOHN
Hold Accordin' To You
LP: Rockin' P 981
CA 981 18 98

FARNHAM & FARRILL
Let The Whole World Know / Live
LP: Rockin' P 981
CA 981 18 98

FRANCISCO DON
The Love Concert
LP: New West 3318212
CA 3318212 18 98

CARFC 33128
GARRETT, GLENN
Nothing Without You
LP: Rockin' P 981
CA 981 18 98

GLAD
Captured In Time
LP: Rockin' P 981
CA 981 18 98

HOLLY QUARTET
Love Gospel Gold
LP: Harpstring R 3817
CA 3817 18 98

GRANOUSTI, NANCY
Who's On The Lord's Side
LP: Rockin' P 981
CA 981 18 98

HARRIS, LARRENNE
Touch Me, Lord
LP: Rockin' P 981
CA 33179 18 98

HEAD, MARK
Virtuous Of The Age
LP: Rockin' P 981
CA 2107 18 98

HEMPHILL, CANDY
LP: Rockin' P 981
CA 33178 18 98

MCALPIN, JEFF
Give Up The Lord
LP: Impact R 2729
CA 33178 18 98

MCFLARNE, WILL
Right From The Start
LP: Rockin' P 981
CA 33178 18 98

MUTT, GRADY & THE KINGSMEN
Live With The World A Smile
LP: Impact R 2714
CA 33174 18 98

PRINGLE, KEITH
I Feel Like Goin' On
LP: Hope Song HS 2001
CA 33174 18 98

RODGERS, D.J.
Hope Songs, Vol. I
LP: Hope Song HS 2000
CA 33174 18 98

SACRAMENTO COMMUNITY GOSPEL
CHORUS

LP: Rockin' P 981
CA 33262 18 98

SKINNER, JANET LYNN
The Best Of
LP: Rockin' P 9807
CA 33007 18 98

SMARTWOOD BROADHURST SINGERS
Blessed Smallwood Singers
LP: Rockin' P 9803
CA 33263 18 98

HOLM, DALLAS & PRAISE
I Saw The Lord
LP: Rockin' P 981
CA 33223 18 98

JACKSON, HENRY
Again & Again
LP: Rockin' P 9802
CA 33202 18 98

JERUSALEM
Lord Be My Light 10185
LP: Rockin' P 981
CA 33205 18 98

KINGSMEN
Your Ride Is On The Way
LP: Impact R 27374
CA 33174 18 98

MCFLARNE, WILL
Right From The Start
LP: Rockin' P 981
CA 33178 18 98

NUTT, GRADY & THE KINGSMEN
Live With The World A Smile
LP: Impact R 2714
CA 33174 18 98

PATRICK, KEN
Give Up The Lord
LP: Impact R 2729
CA 33178 18 98

PRINGLE, KEITH
I Feel Like Goin' On
LP: Hope Song HS 2001
CA 33174 18 98

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Blessed Smallwood Singers
LP: Rockin' P 9803
CA 33263 18 98

SPEER FAMILY
Hello Jesus!
LP: Rockin' P 981
CA 33226 18 98

STOOKEY, NOEL PAUL
Wait If You Hear This!
LP: Rockin' P 981
CA 33120 18 98

TRUTH
My Heart Is On My Heart
LP: Rockin' P 981
CA 33120 18 98

VARIOUS ARTISTS
Asodore Celebration II
LP: Rockin' P 981
CA 33137 18 98

WYZTHERN CHRISTINE
For Those Who Hurt
LP: Rockin' P 981
CA 33138 18 98

THEATRE / FILMS / TV

THE STING II
Music From The Original Motion Picture
Soundtrack
LP: MCA/MCA 6116
CAGM/AC 6116 18 98

CLASSICAL

HAYDN, FRANZ JOSEPH
Violin Concertos In C Major: Violoncello
Violin Concerto No. 5 In A Minor
LP: Melodiex Och... Marriner
CAGM/AC 6116 18 98

WAGNER, RICHARD
Lohengrin, Die Fledermaus Und Izolde
Goetterdaemmerung, Der Fliegende
Hofstaender, Tannhauser
LP: CBS Masterworks Series IM 37294
CAHM 37294 18 98

No Lot
No Lot
No Lot
No Lot

CLASSICAL COLLECTIONS

WATTS, ANDRE

Live In Tokyo
LP: Rockin' P 981
CA 331782 18 98

WILLIAMS, JOHN
Portrait Of John Williams
LP: Rockin' P 981
CA 331781 18 98

No Lot
No Lot

To get your company's new album
give us just 10 "P" releases and we'll
take care of the rest. Just type
the information in the above format
on your letterhead and send it to Bob Hu-
ghe at Box 2160, Jeffersonville, OH 45214
Cincinnati, OH 45214

New Companies

Namespeople Marketing Media,
speaking in music marketing,
formed by Mark Renzulli, 3 Chestnut
St., West Orange, NJ 07052;
(201) 371-2995

Prints Of Darkness, for creative
services, formed by Geoffrey Thomas,
40 East 21st St., New York, NY 10010; (212) 777-1983

Screaming Skull Productions, a
production company formed by
Rushie Cordell. First project is a
new LP by Doug & The Slugs for
RCA. 1650 Broadway, Suite 1003, New
York, NY 10019; (212) 541-7640.

**Siricon Sounds, Records and Si-
Sonic Graphic Design Company**, first
release is "Made In America" by
Ernie & The Imports. Contact Glynn
Martus, 443 West 56th St., Suite 2D,
New York, NY 10019; (212) 307-1263.

Videotrust Inc., specializing in
video productions, formed by Ja-
cque Grant, Rita Franklin, Devin
McKee and Sharron Pierluigi. 260
The Leader Building, Cleveland,
Ohio 44114; (216) 589-9825.

The Fiction Label, a record pack-
aging company, formed by Mark
Fitch, 395 West 56th St., Suite 111,
San Pedro, Calif. 90731; (213) 320-
2598.

Group Seven Productions, formed
by John Persico and Jack Wein-
traub. The cable production com-
pany has completed a video for the
Epic group Fontox. 2479 Peachtree
Road, Suite 900, Atlanta, GA 30303;
(404) 231-3403.

**Kenning Records and Kenning
Productions**, formed by Kenny Mullins.
First release is Mullins' single,
"Sherry." P.O. Box 1048, Newark,
Del. 19711.

Lady Love Records, formed by
Barbara Mason. First release is
Mason's single, "Your Love." 8317
Lynnewood Road, Philadelphia, Pa.
19150; (215) 248-0153.

Luther Johnson Jr. Inc., a music
entertainment company for book-
ing, promotion and artist manage-
ment, formed by Luther Thompson
Jr. P.O. Box 14008, Memphis, Tenn.
38114, (901) 595-6179.

Mark Video Enterprises, a video
production company, formed by
George Marken, 2715 Packard
Road, Ann Arbor, Mich. 48104.

Cutbacks Put On Hold At Mississippi's Be-Bop Shop

Continued from page 32

out and sell enough of them, according to Womack, to "definitely add" to the overall profit margin. Used records are stocked in four locations. Unlike many other store executives, Womack says she has not noticed any difficulty so far in finding used records of good quality. Be-Bop offers full service, including record and tape collection. The record and tape collection is an across-the-board mix at four of the stores, but more youth-oriented at the college locations in Hattiesburg and Starkville. The chain protects itself against tape pilferage by displaying cases behind a counter or behind a metal partition. During Christmas, Womack says, "we had a lot of requests for 8-tracks. There's still a big country music business in them, but the black business has dropped off."

MTV is currently unavailable in many of the store's markets, but it is expected to become available by January. Womack says she intends to have it installed. She says she can already trace sales to the influence of HBO's "Video Jukebox."

The chain profits from its unique mix of products, however. Womack says, "I think the general public just doesn't understand that people don't have that extra \$10 a week to spend for records."

The greatest difficulty in being in the record business today, Womack says, is "just the general economy, just the fact that people don't have that extra \$10 a week to spend for records."



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FEB. 5th ISSUE—JAN. 24th
FEB. 12th ISSUE—JAN. 31st
FEB. 19th ISSUE—FEB. 7th
FEB. 26th ISSUE—FEB. 14th
MAR. 5th ISSUE—FEB. 18th
MAR. 12th ISSUE—FEB. 28th

EMPHASIS ON JAZZ, FOREIGN PRODUCT

New Release From Soviet Label

BY VADIM YURCHENKOV

MOSCOW—Mleodnya, the state-run Soviet record company, has a major product release package to start 1983. It includes the first album in nearly seven years from David Tukmanov, one of the top national singer-songwriters, plus a hefty emphasis on jazz and foreign-licensed material ranging from Paul Robeson to the Three Degrees.

Tukmanov's LP, "N.L.O. (U.F.O.)", is his fourth for Mleodnya. Despite his long absence from the studios, he has consistently amassed royalties as a songwriter and produced hit singles for several domestic acts.

He is something of a talent-spotter, having launched Valen Leontjev on a chart-topping career performing his songs Tukmanov's own new album, which includes seven new songs, features the three-man group Moscow and the composer piano and synthesizer. Soviet jazz is the focus of a homonymous album, the new Mleodnya titles is "Pav Segre," the third LP from the Vityashki. Ganelin modern jazz trio, one of the most active touring outfits on the national scene. The avant-garde band has toured all the East European territories, as well as West Germany and Italy.

Other new jazz packages come from Nikolai Levinovskiy's Allegro and Gherman Lukyanov's Kadance group. The former has built a reputation through his experimental jazz writing and the latter, mainly on flugelhorn and piano, has been a lead-

ing instrumentalist in Russia for 25 years.

Mleodnya is also building its classical output, especially in the area of international product. Luigi Cherubini's "Medea," with Maria Callas and the La Scala company, is licensed from Disci Ricordi in Italy. Mahler's Symphony No. 6, by the Bavarian Symphony Orchestra, and songs of Ruckert, recorded by Dietrich

Fischer-Dieskau and the Berlin Philharmonic, (Karl Boehm), are licensed from Polydor International.

Licensed pop material including Gilbert Bécaud and Yves Dutel, as well as a Paul Robeson spirituals package, comes from Le Chant du Monde label in France. Albums by Amit Stewart and the Three Degrees have been licensed from Ananda Furodise in Germany.

Barclay Finalizing Move To PolyGram Distribution

PARIS—Barclay Records is finalizing the transfer to PolyGram group companies worldwide of all its former distribution license rights. This follows Phonogram's purchase four years ago of Barclay's share, the remainder staying with company founder Eddie Barclay.

According to the approaching outcome of negotiations, Eddie Barclay, general manager Cyril Brillant expresses satisfaction that the transfer, involving 19 territories, has gone off without severe legal problems.

In most areas, the transfer was effected through a change of licensee. In the U.S., however, the recently renamed PolyGram Music Company has added itself to the existing list of independent importers of Barclay product, a list comprising PSL, IBR, Greenworld, La Cite and Musica, according to Brillant.

In the U.K., PolyGram-owned Decca Records has replaced RCA as

the main Barclay distributor, with Barclay holding Decca's classical and pop product in France. New lineup in other regions is as follows:

Japan, from King Records to London K.K.; Australia/New Zealand, from Festival to PolyGram; Scandinavia, from EMI to PolyGram; Argentina, from MCA to PolyGram Discos. West Germany, still with Metronome, now a PolyGram company. Additional transfers in Italy (from Ricordi to PolyGram) and Spain (from Movielope to PolyGram) should be completed by the end of January, while terms are still to be agreed on for Colombia and Ecuador.

Considering the changes as "radical for a small company like ours," Brillant says that 1983 will require a major reorganization in each territory of information and promotion systems, as the new PolyGram teams take over from existing distributors.



SCREAMING FOR CAKE—Rob Halford of Judas Priest, foreground left, wants to know where the ice cream is following a recent show at the Spectrum in Philadelphia. He is shown with local CBS branch and WYSP-FM officials, who gathered to toast Bud "Leather Lungs" Conner, center, for winning the station's "Screaming For Vengeance" contest on the Spectrum stage.

CD System Scoring With Japanese Record Buyers

• Continued from page 1

buyers are males in their late twenties and thirties with a particular interest in sound quality. The market is sound quality-oriented, but it is not limited to CD sales, as evidenced by the fact that available only in record stores, according to Junichiro Yoshida of CBS/Sony's development group and no special market promotions have been mounted.

Nevertheless, production cannot keep pace with demand. CD capacity at Sony's Shizuoka record and tape plant south of Tokyo is in theory 300,000 a month, although this figure has yet been reached. At Nippon Columbia, the Japanese production orders will be undertaken until March.

CBS/Sony and Epic/Sony launched the CD software with 112 titles last Oct. 1, adding 10 more Dec. 21. A further 12 are set for Jan. 21. Of the titles, 34 are classical, followed by jazz, rock and pop titles from international repertoire. Included are Simon & Garfunkel's "Bridge Over Troubled Water," Bob Dylan's "Street Life Blues," "The Stranger" and "The Nylon Curtain," Michael Jackson's "Off The Wall," Miles Davis' "The Man With The Horn" and REO Speedwagon's "Hi Infidelity." Other acts represented on CD include Weather Re-

port, Toto, Santana, Herbie Hancock, Kenny Loggins, Quarterflash, Bernie Higgins and Journey.

Domestic repertoire includes three discs by pop idol Seiko Matsuda, Sudha Watanaabe's "Orange Express," Terumasa Hino's "Psyched" and Kimiko Kasai's "Kimiko." Also featured are 12 "Latako" titles—literally "empty orchestra" for sing-alongs.

Nippon Columbia readied a modest 10 titles for last fall's CD launch, adding 10 more at the end of the year, but Shuzo Kobayashi, general manager of the company's planning and development department, says the intention is to release 20 new titles in 1983, starting in April.

After 10 years of PCM recording, Nippon Columbia has a huge stockpile of some 600 digitally-recorded titles readily available for CD. The great majority are classical, but there are also about 100 jazz recordings.

Kobayashi adds that average sales on the 10 titles released last year are around 7,000 copies. A disk of Jackie Norden's "Carnival" with Czech Philharmonic Orchestra in Dvorak's Symphonies No. 9 has already sold over 7,000 copies; however, while on the jazz side "Max Roach Quartet-Live Tokyo" is also selling well. Retail prices are \$13.45 for classical CDs, and \$14.23 for jazz and pop.

WEA Australia Slashes Prices Across-The-Board Cuts Anger Label's Competitors

• Continued from page 9

conversations with retailers indicate that just about everyone in the industry believes the price structure is too high, money from retailers' pockets."

Peter Jameson, EMI managing director in Australia, is a little less vitriolic: "It won't cause too much harm as long as it is just WEAs involved. I imagine they'll get short-

term advantages, but if we are all forced to follow suit, then I believe that retailers will have to take a hit. These are price levels that our industry cannot afford. If every company followed Turner's lead, we'd all go broke."

An instinctive sense, I like the idea. I do believe that current pricing levels are prohibitive, but this is a move in the right way at the wrong time. If we add another 10 percent to these prices, there would be no money for the recording of Australian music. There's a possibility that EMI will be forced to follow WEA if they gain too great a market advantage, but I hope that doesn't occur."

Jameson says he's more up-to-date on the retail record price than tape prices. "I can't say what

WEA's fees and record prices than tape prices, because I think we all share a concern for the mounting problems in that area. I personally feel that the cassette should be to the record what the paperback is to the hardcover book. But that can't happen overnight, so I'm not sure how we're going to work together on that problem."

But RCA's Smith says: "I won't accept that pricing is the major factor in diminishing sales. Inflation and other demands on the leisure dollar are far more significant. In

1983, there will be 40 million video tape rentals in this country, at an average price of \$1.50. For 1984 estimates run at well over 100 million. That's kind of the mind set we have to counter."

"The video boom," he says, "has given the record industry a problem that it doesn't even fully recognize yet. Promotion of hardware is what has become virtually extinct." The

partment and electrical stores are observing a decline in sales and high-profile video hardware.

Though WEA has officially lowered prices, there's no guarantee that retailers will do the same. A significant number of dealers are currently selling \$10.99 recommended retail price LPs for \$11.99, and the companies who have been reticent about joining a general price rise instantly find themselves in a bind. In the past that retailers did not hesitate to sell their stock, purchased at lower rates, for the higher list price.

Despite the industry backlash at this early stage in the new campaign, WEA appears to be standing its ground and expressing confidence

ATTENDANCE UP FROM '82

200 Firms Set For 17th MIDEM

• Continued from page 3

organized MIDEM Classes, aimed to demonstrate that the event covers the full spectrum of music.

Apart from the concerts, the European Broadcast Union is, for the first time, bringing together radio and television producers in Cannes to discuss classical music broadcasting.

In addition to the EBU organization, the European Association of Managers and Concert Promoters, the association of music industry lawyers, the popular music branch of the international music publishers' association, IFOD (the international organization covering the international music business) and the

Tokyo Music Festival are using MIDEM as a rendezvous for debate and discussion.

Man feature in the hardware area this year will be an international presentation of all companies involved in the March 1 launch of the Compact Disc in the U.K., France, and the Netherlands. All major hardware firms involved in the industry—Sony, Philips, Hitachi and Toshiba—are presenting product lines at MIDEM.

Sony will also show for the first time its audio digital processor, which it claims enables the general public to record digitally using professional techniques.

Notable absentee at the 17th

MIDEM are EMI and RCA. Both companies are represented, however, by their French affiliates, and RCA will also have a Canadian delegation in attendance.

Another absentee will be West German classical conductor Herbert von Karajan, who was to have brought the Berlin Philharmonic to perform in the 2,400-seat main auditorium of the Congress Hall. However, the hall will host four performances daily throughout the week, the French National Orchestra is due to play. There will also be the European premiere of the new Franco-Zefiritti film production of Verdi's "La Traviata," featuring Plácido Domingo and Teresa Stratas.

MIDEM Galas' Talent Lineup

• Continued from page 9

worldwide to CGD Records in Moscow. Pro Zvezda, the record arm of the U.S. with the single "The Clapping Song" and Junior & Cherry (all from the U.S.); Imagination and Ph.D. (U.K.); Falco (Austria); Louise Tucker (Holland); Romina Power and Al Bain (Italy); Constantine (Switzerland); Patrice Lavey and Guy Duson (Canada); from Belgium; and from Argentina, Brazil, France, Italy, Mexico, Portugal, Spain, Sweden, Switzerland, United Kingdom, Yugoslavia and Zimbabwe. French acts include R. Daud, David Christe, Gerard Berinner, Jean-Jacques Goldman, Philippe Lavil, Blanchar and Jean-Luc Lahaye.

This gala will be presented as a joint venture by the French service of Radio France (ORTF), the French MIDEM organization, its bannered "French and Foreign Revelations," with the implication that the accent is on new rather than established talents. But one or two established European chart names, notably Secret Service (Sweden) and Yazoo and Capt. Sensible (both from the U.K.) are on the list.

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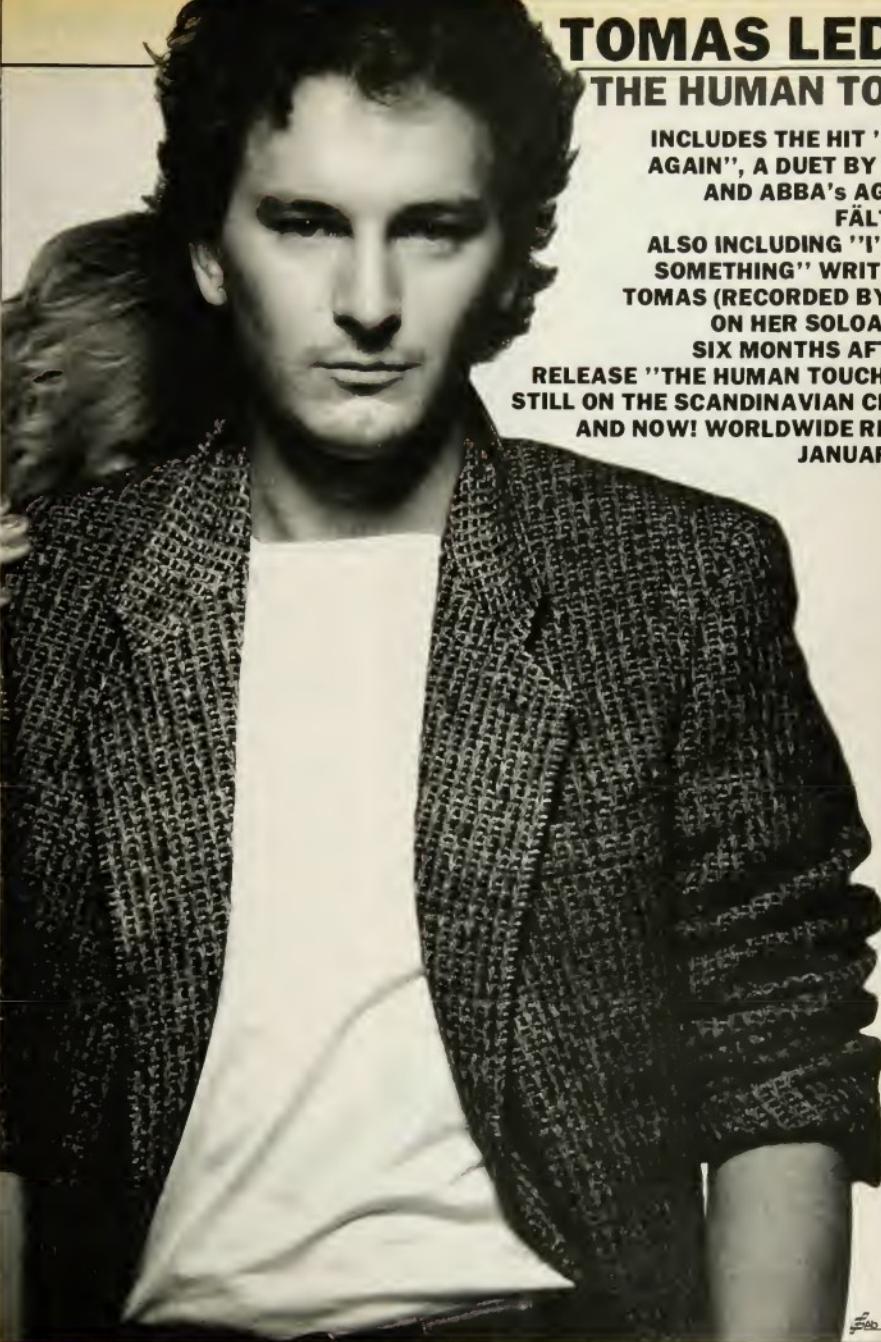
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News / International

New Polish Acts Score As Veterans Sit It Out

By ROMAN WASCHKO

WARSAW—The repressive effects of 12 months of martial law on Poland's entertainment industry have produced one quite unexpected result: A new teen market with its own acts and audience has begun to emerge, replacing many of the established show business names.

Several of these well-known artists and pop stars have chosen to appear on radio or television or in concert, for fear of seeming to condone the present political situation. But a number of up-and-coming young acts display no such restraint, and have eagerly seized the opportunity to get radio/tv exposure that was previously out of their reach.

And record company executives have put more and more rock music into their schedules in a bid to attract young listeners and thereby reduce the risk of their becoming involved in disturbances on the streets.

Television in particular, which formerly was reluctant to showcase new wave groups in an format now fills the schedule with young talent.

At pop clubs have been introduced, with new recordings featured weekly and a monthly viewers' poll for the song of the month. A continuing competition for young talent has been launched on the broadcast network, and a number of record agencies have announced a national competition for vocalists and musicians to take place during 1983, with a full-scale advertising campaign to publicize it.

The situation that has evolved has been a life-saver for the country's booking agencies, who faced financial difficulties when martial law was imposed, and has also had its impact on the recording industry, which is beginning to show an interest in young artists and is issuing disks by previously unknown groups.

Music Markets Growing, Says WEA Chief Ertegun

• Continued from page 9

last album has sold 750,000 so far; and Phil Collins, whose second album has topped half a million sales within six weeks, released his third.

Ertegun credits these results to various factors. "First of all, there's an increasing amount of cross-fertilization around the world. For example, there's a British act called Modern Romance, signed to our U.K. company, and it has achieved a gold record in Venezuela with 60,000 album sales, and one of our Italian artists, Loretta Goggi, had 400,000 singles in Germany with an Italian-language record."

Ertegun notes that the crossover phenomenon has also impacted the U.S. market, where more international artists than before have found refuge. "Alabes, for example, includes Etchiku Yaasawa of Japan, Cold Chisel and Billy Field from Australia, and David Roberts of Canada, all on Elektra for the U.S.; the U.K.'s Ph.D., John Martyn, Modern Romance, and Bugatti & Musker, plus France's Michel Berger and Gainsbourg, and on Atlantic for the U.S., and Warner's UK acts Blanket Of Secret, Modem English and The Associates."

"The second element is the increasingly good international performance of our U.S. and U.K. artists," says Ertegun. "I think, compared with our multinational company, we sell a much more national repertoire around the world. However, they tend to have better sales with their national local repertoire."

Asked whether WEA, which last year inaugurated its own operation in Spain, would continue an expansionist policy in Europe, Ertegun says, "We will continue to open new companies where market potential and intellectual property protection are seen to exist. We have seen things take a turn for the better, in terms of national economic conditions in Brazil, and this is likely to develop into a fantastic market over the next five years. There is also some room for optimism in the case of Argentina."

Other areas of potential development cited by Ertegun include Indonesia, Africa, especially Nigeria, and

the Middle East. "However, before we can develop these markets, we have to solve the tremendous piracy problem which exists," he adds. "In domestic markets, there are 120 million music-loving people, but its record industry is 100% pirate. In the Middle East, a wealthy area where people love music, it is full of pirate imports from Singapore. My information is that last year Singapore shipped 200 million cassettes to the world. That's mostly international repertoire from the major record companies, but not one cent was paid in royalties."

Ertegun sees principal a&r excitement in 1983 coming from the U.K. and Australia. "I think these are the most creative centers for international music at the present time, and I really think that 1983 is going to be Australia's year."

Tokens Boost Sales In U.K.

• Continued from page 9

costume money. But as an act of good faith to the public, we'll always offer the redemption facility to consumers."

Even outside the token sales area, business has reportedly been brisk, even "fantastic" in some regions—over the holiday season and through the first week or two of 1983. As Ertegun points out, Christmas helps big well, even if no massive hits emerged, but singles were generally below normal Christmastime sales levels. Cassettes proved the best sales line for Virgin Retail, which assessed overall sales as being 20% up over the previous year.

HMV manager Ian Gray believes his final figures will be some 30% up on last year, trading from the same number of outlets. He estimates that the flagship store in Oxford St. took a total of around \$2.25 million, net of Value Added Tax, which runs here at 15%. The two largest HMV regional stores, in Manchester and Glasgow, totaled \$750,000 between them.

And Gray, along with other retail executives surveyed, is surprised at the high level of catalog sales nationwide.

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WEST GERMANY
(Courtesy Der Marktmarkt)

1 NEW 10 SINGLES

- 1 DO YOU REALLY WANT TO HURT ME? Culture Club, Virgin
- 2 PASS THE DUTCHIE, Musical MCA
- 3 IT'S RAINING AGAIN, Supertramp, ASIM/CBS
- 4 16 DAYS TOM, Peter Schilling, WEA
- 5 DAB BULLOCK, CBS
- 6 ON EALEEN, Michael McDonald, Midtown Runners, Mercury/Hanover
- 7 ICH SCHAU DICH AN, Spider Murphy Gang, EMI/Columbia
- 8 JOHN DENVER, LEAD LEGACY, Heyday Fantasies, Regent/EMI
- 9 13 LOVE, David Lee Murphy, Eddy Grant, Epic/Intercord
- 10 ANNA-LASSENSCHEIN, Linda Koenig, WEA
- 11 HEARTBREAKER, Culture Club
- 12 HEARTBREAKER, Culture Club
- 13 ARRIVEDIER CLAIRE, Andy Borg, Papaya/EMI/Electra
- 14 DODD DODD DODD, DODD
- 15 DEUTSCHEN TAUBEN END, RUEDE, Hans Hart, Philips
- 16 DREI DREI DREI, Neatheat, Vartigo/Phonogram
- 17 22 DEZEN, Rolf Halle & John, Decca/RCM
- 18 STEHENHINNELL, Hubert Koh, RVE
- 19 EYE OF THE TIGER, Survivor, Virgin
- 20 18 MEIN LEBEN, Helmut, CBS
- 21 NEW HEUTE KOMMEN VON KOENIG, Helmut, CBS
- 22 NEW HALLO KLAUS, Nickereicher & Böhm, Telektronik/Teldec
- 23 20 DAB BULLOCK, Peter Schilling, Polydor
- 24 29 DAB BULLOCK, Andy Borg, Papaya/EMI
- 25 PUTTING ON THE RITZ, Take, CBS
- 26 TU, SOLANTO TU, Al Baro & Band, Virgin
- 27 DON'T GO, Yesterdays/Intercord
- 28 NEW COLD WAY, Chico de Burgh, AMG/CBS
- 29 YOU CAN'T FORGET LOVE, PHR, Columbia/WEA
- 30 NEW THE DAY BEFORE YOU CAKE, ABBA, Polydor/EMI

ALBUMS

- 1 FAMOUS LAST WORDS, ABBA, AMG/CBS
- 2 THE GETAWAY, Chico de Burgh, AMG/CBS
- 3 2 ROSES, BARBERS, Peter Hofmann, CBS
- 4 VON DAB BULLOCK, DAB BULLOCK, EMI/EMI
- 5 TUTTI FRUTTI, Spider Murphy Gang, WEA
- 6 ADIOS AMOR, Andy Borg, Papaya/EMI
- 7 PURES SESENTA, Elton Elyea, RVE
- 8 PURS SESENTA, Elton Elyea, RVE
- 9 7 SPURS, SESENTA, RVE
- 10 HEARTBREAKER, Culture Club
- 11 SANCTUARY, Culture Club
- 12 NEW KIDS IN TOWN, Culture Club, Virgin/Atlantic
- 13 12 YOU'RE THE ONE, Bon Jovi, Polydor/DODD
- 14 HELLO, I MUST BE GOING ON, Culture Club
- 15 SCHEME WHERE IN AFRIKA, Michael Jackson's Earth, Sony/BMG
- 16 NEW BEST MOVES, Chico de Burgh, AMG/CBS
- 17 NEW AFF'ÄUTÄUT, Wolfgang Körber, RVE
- 18 NEW TU, COB, Virgin
- 19 NEW HEUTE KOMMEN VON KOENIG, Helmut, CBS
- 20 NEW IN GEDECKEN SEI DIR, Roland Kaiser, Hanse/Arabia

AUSTRALIA

(Courtesy Australian Report)

1 NEW 10 SINGLES

- 1 DO YOU REALLY WANT TO HURT ME? Culture Club, Virgin
- 2 PASS THE DUTCHIE, Musical MCA
- 3 99 PYTHONS, WEA
- 4 HEARTBREAKER, Chico de Burgh, AMG/CBS
- 5 16 DAYS TOM, Peter Schilling, WEA
- 6 THE CLAPCLAPSONG, Bell, Columbia
- 7 DR. NECKYL + MR. JIVE, AMG/Worl, CBS

This Week

- 1 4 MANATEES, Daryl Hall & John Oates, RCR
- 2 18 TM RD EXCITED, Pointer Sisters, WEA
- 3 7 COME ON EILEEN, Deey's Midnight Runners, Mercury
- 4 12 BABY, MICHAEL JACKSON, GAGC, Pretenders, WEA
- 5 11 NEW MORNING MAN, Human League, Virgin
- 6 15 ROCK THE CASINO, Crash, Epic
- 7 10 HEARTBREAKER, Culture Club
- 8 13 TRUELY, Lionel Richie, Motown
- 9 10 HEY, LITTLE GIRL, Ichiban, R&B
- 10 11 IT'S RAINING AGAIN, Simon & Garfunkel, WEA
- 11 8 THIS GUYS IN LOVE (WITH YOU), Rama, RCR
- 12 14 DANCE WITH ME, HEA
- 13 20 WHEN YOU WERE SOFT, SIXTEN, Furyes, Epic

ALBUMS

- 1 16 THE JOHN LENNON COLLECTION, Parlophone
- 2 18 SPIRIT OF PLACE, George, WEA
- 3 NEW THE VERY BEST OF, Culture Club, Virgin
- 4 10 CARIBBEAN SAM, WEA
- 5 4 HOT CHOCOLATE'S GREATEST HITS, R&B
- 9 NEW GREATEST HITS VOL. 2, Eagles, Asylum
- 7 1 LOVE OVER GOLD, Dino Shafrazi, Virgin
- 10 GREATEST HITS VOL. 3, Oliva, Virgin
- 8 11 1962 UP IN LIGHTS, Various, EMI
- 11 NEW LOVE SONGS, Elton John, Virgin
- 12 FAMOUS LAST WORDS, Culture Club, Virgin
- 13 ENZ OF AN ERA, Spilt Enz, Mushroom
- 14 NEW GREATEST HITS, Pointer Sisters, Planit
- 5 10 1974-1982, A&M, Midnite Oil, CBS
- 6 8 THE NYLON CURTAIN, Siouxsie, Virgin
- 8 PRIMITIVE MAN, Ichiban, R&B
- 10 16 THE BEST, Elton John, RCA
- 16 20 KIDS NOT TO BE CLEVER, Culture Club, Virgin
- 7 9 HELL, Daryl Hall & John Oates, RCR
- 8 10 HEARTLIGHT, Neil Diamond, CBS

ALBUMS

- 1 8 SHU-BI-DU, Saturation
- 2 7 FULD FUHL MUSIK VOL. 1, WEA
- 3 2 CINA CHA, Anna Lennox, Virgin
- 4 8 LARAN, CHA
- 5 6 FAMOUS LAST WORDS, Remedy, AMG
- 6 7 ROULETTE, Sneakers, Mercury
- 5 15 GIVE ME YOUR HEART, Various, Virgin
- 6 8 LOVE OVER GOLD, Dino Shafrazi, Virgin
- 10 10 SWAZILAND IN AFRIKA, Mandrill Man's Earth Band, Bronze

ALBUMS

- 1 8 ITALY

(Courtesy Giandomenico Belotti)

As of 1/17/83

ALBUMS

- 1 14 DI NO, Franco Battiato, EMI
- 2 11 JULIA, Iglesias, CBS
- 3 NEW AL-S-O, Claudio Baglioni, CBS
- 4 2 VIVA TAGLIAMENTO '80, Renata Mauro, WEA
- 5 2 LOVE OVER GOLD, Dire Straits, Virgin
- 8 7 FAMOUS LAST WORDS, Supertramp, AMG/CBS
- 7 12 UN NOME PER COTERAMI, Ciari/EMI
- 4 6 TOTO IV, CBS
- 10 11 1974-1982, PolyGram
- 17 12 FRAGOLE INNITALIA, Alberto Fonte, Virgin
- 11 10 MAMMA MIA!, Rocchi E. Porvari, EMI
- 12 NEW DEDICATO A VOI, Pou, Virgin
- 13 11 TRASLOCANDO, Lorento Berardi, CBS
- 14 8 ESTATE SU SKY, Alan Parsons Project, Arista/CCM
- 15 10 IL MIO MONDO, LA NOTTE, Immagine, Virgin
- 16 NEW CHICAGO 16, WEA
- 17 14 ADDIO, CIMA, Philip, Philip Collins, WEA
- 15 10 ADDIO, CIMA, CLASSICS, Riva/Record
- 16 NEW FORTISSIMA, Various, Sony/BMG
- 20 NEW BUSINESS AS USUAL, Max AI Work, CBS

ALBUMS

- 1 8 NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)

As of 1/17/83

ALBUMS

- 1 1 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 2 5 NEW LOVE, Renee 3, Renate, Columbia
- 3 6 8 MY SWEET SWEET SHOUT, Dire Straits, Virgin
- 4 7 YOUNG GUN, Phil Collins, CBS
- 5 10 TOMORROW, Patricia Peay, CBS
- 3 7 NEW HEARTBREAKER, Culture Club, Virgin
- 6 10 DE BOSS, Dina Mae, Sky
- 8 6 YOUTH OF TODAY, Musical Express, Virgin
- 10 NEW I'M SPECIALIZED IN YOU, Time Bandits, CBS

ALBUMS

- 1 3 SISTER ACT, Billie Holiday, CBS
- 2 1 BELGIE, Holland Groep, CBS
- 3 4 HELLO I MUST BE GOING, Patti Coltrane, Atlantic

Canada



GETTING HOOKED—Conductor/manager Louis Clark (far left), who, with the Royal Philharmonic Orchestra, recently achieved platinum certification for the RCA LPs "Hooked On Classics" and "Hooked On Classics II," recently visited radio stations in the Toronto area. Seen with Clark is CFB's Bob Breitling, discussing plans for the recording of "Hooked On Classics III."

15% ON GROSS EARNINGS

New Tax Rules For Foreign Performers

By DAVID FARRELL

TORONTO—New regulations affecting the taxation of all non-resident entertainers performing in Canada have been introduced. Under the new rules, foreign artists will be required to account for what expenses and to what amount, they were permitted when claiming these against earnings. Previously, these were subject to somewhat loose interpretation.

The new regulation requires non-residents to pay a 15% withholding tax on their gross earnings if the amount is found to be excessive when expenses are factored in, entertainers who are eligible for a refund if they file a tax return at year's end.

Industry observers don't believe the exemption or expense allowances are set at realistic levels, however. And foreign acts are put in the position of having to file yearly tax returns to prove their claim expenses over the coдиified period.

Jeff Mandell, one of Canada's busiest rock entertainment tax consultants, who claims to handle much

Dramatic Drop Is Reported In Record Exports

TORONTO—Canadian record exports dropped 50% in the first nine months of 1982 compared to the same period a year earlier, latest government figures show.

According to Statistics Canada, the value of exports of phonograph records dropped from \$18 million in 1981 to \$9.5 million in 1982. The number of units sold fell from more than two million disks, from 5,497,380 in the first nine months of 1981 to 3,397,266 in the same period of 1982. Units exported in 1981 totalled 7,333,188, for a total value of \$24,800,000.

In order of rank, key export markets for Canadian records are the U.S. (\$5.8 million), Japan (\$5.1 million), and the UK, and Switzerland (both at \$500,000). These figures are for the first nine months of the year.

No explanation is given for the drop in exports, but restrictions on parallel imports, supplier interference and extremes in currency fluctuations are among the many factors considered to be contributing to the slump.

Good Year For Pacific Music

TOKYO—Japan's Pacific Music

Publishing unit got within 2% of reaching its projected turnover sales budget for 1982. That's seen as a remarkable result in view of the overall marketplace dip of an estimated 10% for the year compared with 1981.

Says Ichiro Asatsuma, executive director and production manager:

"The fact is that there's a general picture of stagnation in the Japanese music market these days. We did well in 1981, but our repertory last year, notably through Bertie Higgins, J. Geils, Survivor and, most recently, Boy's Town Gang

"We are deluged with tapes from independent producers and publishers represeпing new singers keen to break into the Japanese market. Most of them come in from the U.S., though some arrive from European territories."

House Of Gold Opens Office In Australia

SYDNEY—House Of Gold Music, based in Nashville, Tenn., has established an Australian office here linked with Image Records/Music, a local independent record company. Jim McDonald, president and managing director, and House Of Gold executive Bob Montgomery are the new heads of the Australian market-place to country-oriented compositions.

House Of Gold (Australia) P/L is located in Image's Melbourne office and is currently touring demo disks from Australian writers.

Garrison suggests that the new regulations attempt to standardize the rules of thumb in fact to settle its taxes in Montreal, Toronto or Vancouver. The rules are the same: "The intention was right, but by using unrealistic figures it now means that most acts are going to have to file a year-end with the department when before the straight 15% would have sufficed." Garrison says that copyright waivers must now be received by the District Taxation office with all relevant documentation at least two weeks prior to commencement of services. Remittance date for the submission of taxes is the 15th of the month following the performance. Prior to that date, the money is the property of the act and held in trust by the promoter.



LUIGI BOCCHERINI
Tri n. 2, 3 e 4 - op. 14



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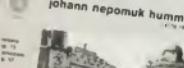
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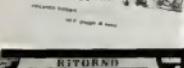
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5



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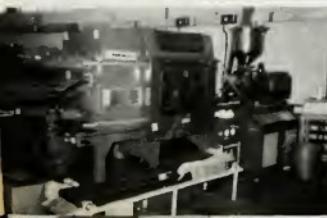
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COUNTRY MUSIC ASSOCIATION'S INTERNATIONAL SHOW

NASHVILLE, TENNESSEE • JUNE 7, 1983

Held annually during the world-famous *International Country Music Fan Fair*, the show features outstanding Country performers from around the world. In addition to being considered the most prestigious opportunity for international Country artists to appear in the USA, it provides unique press and television coverage and exposure to the Country Music industry and

YOU COULD BE INVITED TO APPEAR.

Artists residing outside the United States who have had a Country recording commercially released within the past 24 months may apply by sending

- (1) Biography and photograph (2) Copy of Country recordings released (3) Name and address of artist and record label
TO:

International Show Selection Committee • Country Music Association • P.O. Box 22299 • Nashville, Tennessee 37202 • USA

Selection screening begins in February so materials should be forwarded as soon as possible.
Artists appearing on the International Show will be provided an expense allowance and lodging for 5 days' stay in Nashville

CMA • COUNTRY MUSIC ASSOCIATION

Top Album Picks

Pop

TRIUMPH—Never Surrender, RCA AFL14382. Produced by Triumph & David Thorne. The hard rock crowd has found a new leader in the person of Jeff Jeffers, who, along with his production sheen and optimistic lyrics, creates the tastes of the Stayin' Journey mastodon rock band. Rick Emmer's vocals are strong while the musicianship of guitar, bass, and drums is solid. "I'm Gonna Get You Out" and "I'm Gonna Get You Out" are the best tracks.**FREDDIE & MIST**—The Best To You, Warner Bros. 23745. Produced by Steve Garritt & Steve Kerr. Although on their own, both David Freddi and Shelly Kerr are superb country stylists, in their duet configuration they seem to lean toward lusher, sweetened tracks with as much AC appeal as country they're capable of. "I'm Gonna Get You Out" one assured their journey through the album, "I'm Gonna Get You Out To Me... Missing You All By Myself." "Please Surrender" and "Wrapped Around Your Finger."**MERLE HAGGARD**—Greatest Hits, MCA 3384. Various producers. MCA mines its late 1970s early 80s Haggard catalog for nice collections of big hits he had on that label from 1975's "I'm Still Waiting" to 1980's "I'm Gonna Get You Out." 1981's (R) Haggard's chart topper "I Think If I Just Say Here Any Drink" is here plus many others from his LP that show both his serious side and his penchant for good drinking songs.**GARLAND JEFFREYS**—Gotta Make It, Epic 3401810. Produced by Garland Jeffreys & Bob Chapman. The music here is mostly pop rock with bows down at R&B and reggae, as Jeffreys explores the nuances of life, love and the socio-political realities. The album is experimental yet with one of 10 songs being a cover of a 1970s hit by the Bee Gees. "American Backbone" is a lament about the death of the American dream. Throughout the songs are well-crafted, singing with feel and commanding with AC, AOR and urban contemporary flavors.**RED RIDER**—Reindeer, Capitol ST-12226. Produced by Duane Eddy & Ed Thacker. The title track is set in the Canadian Rockies and marks just about every case of piano pop minus manly to rambunctious commercial effect! Although a full fledged rock outfit with two guitars, Red Rider's arrangements (the lead singer Tom Cochran) draw much inspiration from Stevie Wonder's synthesizers. The title track is a bluesy, bluesy and mostly bluesy hymn by the lyrics instead of the music to techno pop and new wave. That said, the songs still stamp for rock and should see fast ads.**CHENS DeBURGH**—The Getaway, A&M SP-9529. Produced by Rupert Nine. Although established in Europe, Chens deburgh has yet to break beyond geographic or export boundaries despite her international success. As a solo artist she can't sing the singer-songwriter recesses what could be a crucial but credibly stylistic touchup to Rupert Nine's production, which adds a techneo-pip underscored to such strong cuts as "Don't Play The Ferryman," without erasing deBurgh's tenuities.

CES Photo News

ESTRON



Young doctors at CES include, from left, Vastron president Jon Paisinger, chairman Austin Fursl (and friend) and Stephan Eindhorn.



Greeting civilians at the Fox Video Games tent was Al Pepper, vice president marketing, center. The company announced 10 new video games, including one based on the television show "M*A*S*H."



Accessories maven Bob Wight, Walt Glendinning and Merle Nelson convene at the Plastimelt booth. Wight is marketing director for the Waukegan, Ill.-based company and Nelson president. Glendinning is with Traversa City Electronics, a Michigan distributor.



Strawberry Shortcake, star of cartoon, sheets and video, meets with industry consultant Lee Mendell at the Family Home Entertainment booth.



3M used an electrostatic volt meter to test its new anti-static tapes. From left are Bob Burnett, business development manager for the consumer market; advanced technical service engineer Ron Meyer; and Bruce Nelson, technical service manager.



In addition to ongoing demonstrations, Mattel offered CES attendees the opportunity to try its "Synsonics" system themselves.



B.O.B. (Brains On Board), the latest offspring from Atari founder Nolan Bushnell, was the talk of CES. B.O.B. will serve drinks and answer the door, and can be purchased later this year for \$2,500.



Sanyo exhibits CD hardware, one of a number of firms to do so at CES.



Carl Weathers, a/k/a Apollo Creed, star of "Rocky III," poses for photographs at the CBS/Fox booth.



Representing TDK in Las Vegas: vice president of sales and marketing Terry Tsutsui, president Rocky Kawakami and national sales manager Doug Chalburn.



The Programming Book The Retailing Book The Licensing Book

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Our industry has several publications specializing in its various functions and interests. But only one, Billboard—the international newsmagazine of music and home entertainment, thoroughly covers the whole field while targeting strongly on its three major components: Retailing, Programming, and Licensing. And it also provides the most complete and credible music charts used weekly by radio execs for programming information and promotion ideas, and by retailers for

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D. Evers

Billboard

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THIS WEEK	LAST WEEK	Artist Title Label, No. (Dist. Label)	Artists Weeks On Chart	Suggested Last Price LP Cassettes 8 Track	Black LP Country LP Cassettes 8 Track	THIS WEEK	Artist Title Label, No. (Dist. Label)	Artists Weeks On Chart	Suggested Last Price LP Cassettes 8 Track	Black LP Country LP Cassettes 8 Track	THIS WEEK	Artist Title Label, No. (Dist. Label)	Artists Weeks On Chart	Suggested Last Price LP Cassettes 8 Track	Black LP Country LP Cassettes 8 Track			
1	10	MEN AT WORK "I'm Gonna Be (5-10-15)" RCA 1-3001	WEEKS 10	▲	38	8	CONDOREMERS "I'm Gonna Be (5-10-15)" Mercury 6312-101	IND	8.98	BLP 12	72	68	18	THE WHO "I'm Gonna Be (5-10-15)" Warner Bros. 1-23221	IND	8.98		
2	20	STRAY CATS "I'm Gonna Be (5-10-15)" Capitol 3-1870	▲	8.98	39	18	LITTLE RIVER BAND "Greatest Hits" Greatest 12120	CAP	8.98	BLP 12	73	70	32	THE ALAN PARSONS PROJECT "Eye In The Sky" Warner Bros. 1-23220	IND	8.98		
3	13	DARBY HALL & JOHN DATES "I'm Gonna Be (5-10-15)" Tear My Lips 1-3333	▲	8.98	43	12	EDDIE RABBITT "Rabbit Roundup" Mercury 6312-101	IND	8.98	BLP 5	74	74	31	CHICAGO "Chicago 16" Warner Bros. 1-23489	IND	8.98		
4	4	PAT BENATAR "Get Down Tonight" Mercury 63120	▲	8.98	44	35	JOHN FORBES "Joni's Fonda's Workshop" Record Searcher 30814	CBS	8.98	BLP 5	80	64	6	ABBA "The Songs Of ABBA" Mercury 63120	IND	8.98		
5	8	MICHAEL JACKSON "Thriller" Capitol 3-1817	▲	8.98	46	46	PATTI AUSTIN "Every Room Should Have One" Mercury 63121 (Merch. Br.)	IND	8.98	BLP 20	78	77	42	BRONX "View From The Ground" Capitol ST-12709	IND	8.98		
6	6	LED ZEPPELIN "Coda" Mercury 63120 (Atlantic)	▲	8.98	54	34	DURAN DURAN "Islands" Mercury 63121	IND	8.98	BLP 20	79	76	28	SOUNDTRACK "Pacino And A Gentleman" Mercury 63121 (Amer. Br.)	IND	8.98		
7	9	THE CLASH "Combat Rock" Mercury 63120	▲	8.98	42	27	JUDAS PRIEST "Scanning For Vengeance" Columbia FC 1840	CBS	8.98	BLP 2	82	82	15	ASIA "Gutter Girl 1988 (Warner Bros.)"	IND	8.98		
8	16	THE CURE & THE SILVER BULLET BAND "The Distance" Mercury 63120	▲	8.98	45	10	JONATHAN WILSON "Three Little Things Far East" Mercury 63121 (Merch. Br.)	IND	8.98	BLP 2	84	84	10	FLEETWOOD MAC "Mirrored" Mercury 63120	IND	8.98		
9	10	TOM PETTY & THE HEARTBREAKERS "I'm Gonna Be (5-10-15)" Reprise 1-2000	▲	8.98	51	51	A FLOCK OF SEAGULLS "I'm Gonna Be (5-10-15)" Mercury 63121 (Merch. Br.)	IND	8.98	BLP 2	86	80	7	VARIOUS ARTISTS "Gaines Light" Mercury 63121	IND	8.98		
10	11	PMG COLLINS "I'm Gonna Be (Going Home)" Mercury 63120	▲	8.98	47	47	PETER GABRIEL "Sledgehammer" Cylinder 010101 (Merch. Br.)	IND	8.98	BLP 2	88	82	15	NEIL YOUNG "Travis" Mercury 63121 (Merch. Br.)	IND	8.98		
11	5	LIONEL RICHIE "Lipstick On Your Collar" Mercury 63120	▲	8.98	48	48	AKSS "Creatures On The Right" Guitar Center 100000 (Merch. Br.)	IND	8.98	BLP 2	93	81	10	LINDA RONSTADT "Get Closer" Mercury 63120 (Merch. Br.)	IND	8.98		
12	11	SUPERTRAMP "I'm Gonna Be (5-10-15)" Mercury 63120	●	8.98	50	11	THE BEATLES "20 Greatest Hits" Capitol 1710	CBS	8.98	BLP 2	94	84	17	SATY	Mercury 63120 (Merch. Br.)	IND	8.98	
13	15	BILLY JOE "The Nylon Liptape" Mercury 63120	▲	8.98	52	52	EAGLES "Hotel California" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	94	84	17	VANITY 6 "Vanity 6" Mercury 63120 (Merch. Br.)	IND	8.98		
14	7	OZZY OSBOURNE "Speak The Devil" Mercury 63120	▲	8.98	53	53	KENNY LOGGINS "High Adventure" Mercury 63120 (Merch. Br.)	CBS	8.98	BLP 2	95	85	11	PSYCHEDELIC FURS "Forever Now" Mercury 63120 (Merch. Br.)	IND	8.98		
15	25	BILLY SQUIER "Endless Love In Motion" Mercury 63120	▲	8.98	54	11	SPRINGFIELD BRAHMIN "Spring Session '72" Mercury 63120	IND	8.98	BLP 2	96	88	7	JOURNEY "Escape" Mercury 12-7460	CBS	8.98		
16	7	MARVIN GAYE "Midnight Love" Mercury 63120	▲	8.98	52	52	EAGLES "Hotel California" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	97	87	10	DEVO "Mo' Is It (Dive)" Mercury 63120 (Merch. Br.)	IND	8.98		
17	15	NEIL DIAMOND "Heartlight" Mercury 63120	▲	8.98	53	54	RENNIE LOGGINS "High Adventure" Mercury 63120 (Merch. Br.)	CBS	8.98	BLP 2	98	92	12	SQUEEZE "Squeeze 1975 & Under" Mercury 63120	IND	8.98		
18	21	JOHN COUGAR "American Fool" Mercury 63120	▲	8.98	56	56	CHAKA KHAN "Chaka Khan" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	99	92	12	ORIGINAL CAST "Grease 2000-1978 (Merch. Br.)"	IND	8.98		
19	20	MISSING PLEASURES "Spring Session '72" Mercury 63120	▲	8.98	60	60	PEABO BRYSON "Baby I Play With Fire" Mercury 63120 (Merch. Br.)	CBS	8.98	BLP 2	100	90	15	GRANDMASTER FLASH & THE FURIOUS FIVE "The Message" Mercury 63120 (Merch. Br.)	IND	8.98		
20	40	TOTO "Hold It"	11-21778 Capitol 3-1870	▲	8.98	59	62	LOVERBOY "Get Lucky" Mercury 63120	IND	8.98	BLP 2	101	91	15	DIRK STRAITS "Love Over Gold" Mercury 63120 (Merch. Br.)	IND	8.98	
21	75	POISON "Records" Mercury 63120	▲	8.98	73	73	WINGS OF YOUTH "The Youth Of Today" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	92	93	46	ALABAMA "Mountain Music" Mercury 63120	IND	8.98		
22	24	TOM TONE "BASIC WORD OF MOUTH" Mercury 63120 (Laser Disc) LSC 1000	▲	8.98	64	64	GROVER WASHINGTON JR. "I'm Gonna Be (5-10-15)" Mercury 63120 (Extra 001)	IND	8.98	BLP 2	104	7	OLDER GOLDEN "Cat" 71-Heads 11004 (Merch. Br.)	IND	8.98			
23	23	16	PRINCE "PPN" Mercury 63120	●	8.98	65	RAY PARKER, JR. "Groovy" Mercury 63120	IND	8.98	BLP 2	94	96	35	JUDGE NEWTON "I'm Gonna Be (5-10-15)" Capitol ST-12701	IND	8.98		
24	11	DAN FOGLER BEAG "Groovy" Mercury 63120 (Merch. Br.)	11-21778 Capitol 3-1870	●	8.98	66	39	LUTHER VANDROSS "Forever, For Always, For Ever" Mercury 63120 (Merch. Br.)	CBS	8.98	BLP 2	95	95	18	NAM CARMES "I'm Gonna Be (5-10-15)" Mercury 63120 (Merch. Br.)	IND	8.98	
25	23	DIANNE REINHARD "Heartlight" Mercury 63120	●	8.98	61	61	RONALD FAGEN "I'm Gonna Be (5-10-15)" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	96	97	51	BILLY SQUIER "Don't Stop Believin'" Mercury 63120 (Merch. Br.)	IND	8.98		
26	27	ABC "I'm Gonna Be (5-10-15)" Mercury 63120	●	8.98	52	52	EARL KLUGH/ROB JAMES "Two Cat Blues" Mercury 63120	CAP	8.98	BLP 2	97	99	31	SURVIVOR "Eye Of The Tiger" Mercury 63120 (Merch. Br.)	IND	8.98		
27	27	11	THE ELLI GELS BAND "I'm Gonna Be (5-10-15)" Mercury 63120	●	8.98	63	65	JAMES JACKSON "Jackie Jackson" Mercury 63120	IND	8.98	BLP 2	98	100	12	WATSON AND WILLIE "WW II" Mercury 63120	IND	8.98	
28	29	CROSBY, STILLS & NASH "Daylight Again" Mercury 63120	▲	8.98	64	46	KODI & KODI "As One" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	104	154	5	IGHTHOUSE "Down Payment" Mercury 63120	IND	8.98		
29	36	13	JEFFERSON STARSHIP "Winds Of Change" Mercury 63120	●	8.98	65	57	17	SHISH "Signals" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	102	102	45	WILLIE NELSON "Mamakin My Mind" Mercury 63120 (Merch. Br.)	IND	8.98
30	24	21	DON MCLELLAN "I Can't Stand Still" Mercury 63120	●	8.98	66	61	32	THE FIREHOUSE "I'm Gonna Be (5-10-15)" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	103	83	11	NEIL DIAMOND "The Jazz Singer" Mercury 63120	IND	8.98
31	6	BARRY MANILOW "Here Comes The Right One" Mercury 63120	●	8.98	67	67	BILL COSBY "I'm Gonna Be (5-10-15)" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	102	86	7	GRACE JONES "Living My Life" Mercury 63120	IND	8.98		
32	18	JOHN LENNON "The John Lennon Collection 1963-75" Mercury 63120	●	8.98	68	68	16	BRUCE SPRINGER "Natural Gas" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	103	103	22	ROY PHILIPHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARKE "Royal Philharmonic Orchestra Classics II" Mercury 63120	IND	8.98	
33	34	18	LAURA BRANIGAN "Orange Is The New Color" Mercury 63120	●	8.98	69	69	10	THE BAR-KAYS "Proposition" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	104	107	32	SIMPSON "I'm Gonna Be (5-10-15)" Mercury 63120 (Merch. Br.)	IND	8.98
34	37	14	SAGA "Worlds Apart" Mercury 63120 (Merch. Br.)	●	8.98	70	14	CULTURE CLUB "Kissing To Be Clever" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	105	105	36	SOUNDTRACK "I'm Gonna Be (5-10-15)" Mercury 63120 (Merch. Br.)	IND	8.98	
35	36	14	OLIVIA NEWTON-JOHNS "Olivia's Greatest Hits, Vol. 2" Mercury 63120	●	8.98	71	67	14	THE BAR-KAYS "Proposition" Mercury 63120 (Merch. Br.)	IND	8.98	BLP 2	106	106	36	WIA MCA 5001	IND	8.98

Superstars are awarded to those products demonstrating the greatest sales gains this week. ★ Stars are awarded to other products demonstrating significant gains for the week. □ Recording Industry Assn. of America seal for sales of 500,000 units (not indicated by net). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units and up (not indicated by triangle).

Nineteen Sixty-Four										Nineteen Sixty-Five										Nineteen Sixty-Six									
THIS WEEK					LAST WEEK					THIS WEEK					LAST WEEK					THIS WEEK									
Weeks in Chart	Title	Artist	Label No.	Rec.	Weeks in Chart	Title	Artist	Label No.	Rec.	Weeks in Chart	Title	Artist	Label No.	Rec.	Weeks in Chart	Title	Artist	Label No.	Rec.	Weeks in Chart	Title	Artist	Label No.	Rec.					
106	1	OSBY, DONNY	DONNY OSBOURNE	BLP	1	OSBY, DONNY	DONNY OSBOURNE	BLP	10	1	TYRONE DAVIS	TYRONE DAVIS	BLP	10	1	THE BEEFERS	THE BEEFERS! Put It Ever	BLP	1	1	LAURENCE FAYE	LAURENCE FAYE	BLP	1					
106	106	WILLIS, NINA S. JR.	NINA WILLIS S. JR.	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	6	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	10	170	9	RECA SPRINGFIELD	RECA SPRINGFIELD	BLA	1	5	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	5				
107	109	WILLIS, NINA S. JR.	Greatest Hits	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	141	PINE FLOYD	Dark Side Of The Moon	BLP	10	170	159	6	CAROL HENSEL	CAROL HENSEL	BLA	1	9	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	9			
108	31	PREY, GLENN	GLENN PREY	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	140	MEL DIAMOND	12 Greatest Hits Vol. 10	BLP	10	170	158	7	ROCK & ROLL	ROCK & ROLL	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	8			
109	54	SPYRO GUTAI	SPYRO GUTAI	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	141	ALABAMA	Fires In The Right Places	BLA	1	171	157	8	BROTHERS JOHNSON	BROTHERS JOHNSON	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	7			
110	10	SANTANA	Santana	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	142	RETNA FRANULIC	TRYIN' TO BE A SOUL SINGER	BLA	1	173	155	9	TAXI	TAXI	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	8			
111	15	SHAGGY	Shaggy	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	143	JOHNNY CHARLES	The Sun Shines Shines	BLA	1	174	154	10	SOUNDTRACK	SOUNDTRACK	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	8			
111	15	FRIDA	Something's Going On	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	144	ROD STEWART	Absolutely Live	BLA	1	174	153	11	ROCK & ROLL	ROCK & ROLL	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	7			
112	103	ROD STEWART	Absolutely Live	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	145	DOLLY PARTON	Greatest Hits	BLA	1	175	152	12	DOES MILLE, DOLLY & DRENDA	DOES MILLE, DOLLY & DRENDA	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	6			
113	108	DOLLY PARTON	Greatest Hits	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	146	EVELYN LEECH	It's Like This	BLA	1	177	151	13	EVERLY NIGHTINGALES	EVERLY NIGHTINGALES	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	5			
114	63	ROYAL PHARMACEUTICAL ORCHESTRA CONDUCTED BY LEONARD LEVINE	ROYAL PHARMACEUTICAL ORCHESTRA CONDUCTED BY LEONARD LEVINE	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	147	THOMAS MOUZON	Big Blue Eyes	BLA	1	178	150	14	THE ROLLING STONES	THE ROLLING STONES	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	4			
115	31	THE STEVE MILLER BAND	Rock'n'Roll	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	148	STEVE WICKS	Steve Wicks	BLA	1	179	149	15	THE VICTIMS	THE VICTIMS	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	3			
116	16	ANNIE MURRAY	Greatest Hits	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	149	RENNY ROGERS	Reckless Love	BLA	1	180	148	16	PAUL TURNER	PAUL TURNER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	2			
117	11	THE TELLS	Shattered Room	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	150	YAN HALEN	Down River	BLA	1	181	147	17	THE KIDS FROM FAME	THE KIDS FROM FAME	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	1			
118	12	LITTLE STEVEN AND THE DISCIPLES OF SOUL	West Without Women	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	151	TAMMIES	New Directions	BLA	1	182	146	18	WALL OF WOODOO	WALL OF WOODOO	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
119	15	MICHAEL McDONALD	What's That? What It Takes	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	152	AL JARREAU	Breakfast At Tiffany's	BLA	1	183	145	19	CAT'S EYE	CAT'S EYE	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
120	12	CRYSTAL GAYLE	Love	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	153	THE HOTELS	All Four One	BLA	1	184	144	20	PAUL TURNER	PAUL TURNER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
121	25	EDDIE MONEY	No Lovin'	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	154	THE JAM	Dig The New Breed	BLA	1	185	143	21	WALL OF WOODOO	WALL OF WOODOO	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
122	122	EDDIE MONEY	No Lovin'	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	155	AL JARREAU	Breakfast At Tiffany's	BLA	1	186	142	22	PAUL TURNER	PAUL TURNER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
123	124	DONNA SUMMER	Donna Summer	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	156	LOVERBOY	Lowercase	BLA	1	187	141	23	PAUL TURNER	PAUL TURNER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
124	125	MISSING PERSONS	Missing Persons	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	157	THE EVERLY BROTHERS	So Excited	BLA	1	188	140	24	THE GO-GOS	THE GO-GOS	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
125	25	SYLVIA	Summer	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	158	STEVIE NICKS	Coming Back To The Night	BLA	1	189	139	25	WANDERLUST	WANDERLUST	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
126	32	AIR SUPPLY	It's Not Easy	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	159	MIKE MCINTIRE	The Other Side Of The Rainbow	BLA	1	190	138	26	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
127	27	PINK FLOYD	Wish You Were Here	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	160	15TPM	Utopia	BLA	1	191	137	27	FOREIGNER	FOREIGNER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
128	129	THE WAITRESSES	Waitress	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	161	LEE REINHOLD	What Time Is It?	BLA	1	192	136	28	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
129	5	TOAD O'WOODY	It's Alright	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	162	DEI LEOPARD	High & Dry	BLA	1	193	135	29	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
130	155	MOVING PICTURES	Days Of Adventure	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	163	GEORGE CLINTON	Computer Games	BLA	1	194	134	30	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
131	111	EMMYLOU HARRIS	Last Date	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	164	DEI LEOPARD	Breakfast In America	BLA	1	195	133	31	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
132	131	THE TIME	What Time Is It?	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	165	THE DEAN LEONARD BAND	Firefly Frame	BLA	1	196	132	32	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
133	132	ROBERT PLANE	Pictures At Eleven	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	166	AL DIMEOLA	Your Dance Live	BLA	1	197	131	33	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
134	71	WILLIE NELSON	Willie Nelson's Greatest Hits	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	167	ROBERT PLANE	The Beachcombers	BLA	1	198	130	34	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
135	35	ZB SPECIAL	Special Forces	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	168	CON FINE SHUR	In The Man	BLA	1	199	129	35	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
136	16	THE OUTLAWS	Greatest Hits	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	169	SPINNERS	Grand Stand	BLA	1	200	128	36	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			
137	168	THE OUTLAWS	Greatest Hits	BLA	1	DAIRY OF A MADISON COUNTY	DAIRY OF A MADISON COUNTY	BLA	1	170	AL DIMEOLA	Al Di Meola	BLA	1	201	127	37	VALLETTA MANCHESTER	VALLETTA MANCHESTER	BLA	1	8	JOHN COUGAR	ROBINS, MOTHER & WILSON	BLP	0			

TOPIPS & TAPE

TOP SECRET

Every care for the accuracy of suggested test prices has been taken. BHP will does not assume responsibility for errors or omissions.

News

Softsel, Pickwick In Rackjobbing Pact

Continued from page 3

Softsel will in effect remain the vendor while Pickwick services the individual accounts. Softsel supplies all products in this relationship, in other retail uses. Where rack services are needed, we'll now recommend Pickwick and supply through them, but we'll continue placing the actual orders and issuing the final invoices," says Rick Leontetti, senior vice president of Softsel, whose president is Bob Left. They were the architects of the deal with Eric Paulson at Pickwick.

Leontetti says the new Pickwick pact arrangement functions as a second tier to Softsel's existing distribution, one that will be referred directly to individual retail accounts.

Leontetti, a veteran of the record trade best known for his long stints with Columbia Records and WEA, agrees that mass merchandisers are quickly opening up to computer products. "The business is explosive," he says. "It's been growing at a year's exponential rate in the record industry, in terms of watching policies, change and trends take shape, every month in this business."

A year ago, he adds, few mass merchandisers were interested in computer software, he means the bottom of the booming video game trade. Now, says Leontetti, mass merchandisers see a clear link between the

game boom and the emergence of personal computers as a true mass market item.

"Five years ago, we began examining how to get into this business, get in quickly, and get in the right way," explains Paulson, Pickwick's senior vice president and general manager, of the new deal. "We quickly determined that Softsel products made sense, and a year ago we began negotiating with them. An agreement was reached just before the CES."

Paulson adds that the current sluggish economy made such a parenting more practical than any single strategy. "We've got a unique product and marketing scheme, in terms of both financial investment and tuning. He argues that Pickwick's existing array of rack services, spanning everything from basic in-store merchandising design to computerized inventories, fixture design and manufacturing, from frame to frame, gives Softsel the advantage of a fully-delivered delivery system already in place and tied to major mass merchandiser accounts.

Softsel meanwhile provides Pickwick with the ability to enter the still new personal computer field with pure expertise and experience in marketing and selling computers. At the time when the variety of manufacturers, software configurations, programs (including games) and accessories is mushrooming.

Paulson agrees that mass merchandisers are already off and running in the computer race.

"Mass merchandisers have already made the decision to get involved in computer software," he asserts. "They're already seeing these products in those accounts. One mass merchandiser has reportedly sold \$4.3 million in computers in the past year, and that's not a 100 store chain; it's a regional outfit."

Pauhson expects "a minimum of 50% of Pickwick's accounts to be in the computer business by the next year, but doesn't offer any projections for first year sales through Pickwick. However, both he and Leontetti point to recent analysis' projections that software alone could account for as much as \$8 billion in sales by 1992."

The pairing has already reached the market via 41 Broadcast stores serviced by Pickwick on the West Coast. Pickwick's major accounts include Sears, K-mart, Target/Barnes, Payless, Gold Circle, Montgomery Ward, and Jefferson World. "What's great about it," he says, "is that he's already made contact with all our customers, and we're now readying specific proposals."

In addition to software, Paulson says Softsel's product mix is expected to include instructional publications and accessories, but Pickwick has no plans to add actual hardware to its line.

Meanwhile, Leontetti sums up Softsel's own product line at this point as encompassing 25,000 different items, from full-line record companies to specialty record companies, to 3000 retail stores. That array, which covers virtually every type of retail operation now handling computers—includes IBM's personal computers, major department store chains like Bergner's and record/tape distributors and stores including Big Ben, Bromo and Record Factory.

1982's gold singles total reflected a 25% drop from the '81 tally, which was itself down 24% from 1980.

And while '82's final gold tally represents a drop of more than 34% from the industry's peak year of 1978, the number of gold albums in the fourth quarter reflected a 10% gain over the final quarter of '81.

Inside Track

Video specialty dealers and distributors were buzzing last week about a flurry of videocassette movie titles carrying the lowest price point yet for VHS products. Most notable was a release of "Star Trek II: The Wrath of Khan" at \$29.95. Also some dealers in a spin are rumors of "Star Trek" coming at \$39.95.

Video's Paramount's successful marketing of "Star Trek II—The Wrath of Khan" at that price. Previously, the announcement at Winter CES that "An Officer And A Gentleman" would list at \$29.95 in Beta-format stunned delegates (Billboard, Jan. 15). That VHS is now moving toward \$29.95 is a sure sign, say dealers and distributors, signals intense competition among studios to climb aboard the movie sales wagon. A dramatic example is Embassy Home Entertainment's Feb. 1 release of "Blade Runner" at \$29.95 (Billboard, Jan. 8).

Columbia Music hasn't gone out of business, although Sam Rickles has indeed left the track. Has learned that Rickles liquidated his firm, and through the Columbia Music division of the California-based firm, sold the company to new owner James A. Short. Firm is now known as California Music Company. Short, 30, is already operating out of the company's original offices at 200 S. Pico Blvd., in Los Angeles.

U.S. PolyGram Records executives will be among the first folks in the neighborhood to have office Compact Disc players to fiddle with within the next two weeks. The discs, which are designed to be set up and used once demonstrations they've heard, it likely they'll be happy to let other tradesmen hear CD sound. Also from PolyGram, look for an important new pricing policy soon—it's currently being fine-tuned so it can pass muster at the top.

WBLS program director/air personality **Frankie Crocker** tapes, as an urban contemporary music DJ, for the CBS-TV show "The Early Show." Tivoli directing and Michael Landwehr producing for CCR Video Corp. show will feature Erykah King, Pla Zadora, Quincy Jones, Kool & the Gang, Patti Austin and James Ingram. Distribution of the t.v. series to be announced... NBC has bought, for airing soon, the "Kids From Fame" tv special, taped in England. Dec. 31 by Charlie Kopelman and Marty Bandier's Entertainment Company and MGM/UA Home Entertainment. RCA will distribute the tape to independent stations. A compilation of black music hits, "Dance Your Ass Off," is being marketed on cassette only by PolyGram in March. There'll be sides by Kool & the Gang, Stephanie Mills, Cameo, Goodie, Junior, and the Gap Band.

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Track hears that Geffen Records is likely headed to purchase the Elektra/Asylum building on La Cienega Boulevard in West Hollywood, now that the label is moving its operations to New York... On the latter topic and that of Chrysalis Records' recent move, one executive is suggesting that he'll rent a billboard on Sunset Strip aimed at the local record industry: "Last one to leave, turn the lights out." **Edited by IRV LICHTMAN**

Back Track

30 years ago this week, Eddie Fisher, Army Pfc. about to be discharged, was set for immediate dates at the Paramount Theatre in New York and Palladium in London... Meanwhile, Mercury's Art Talmadge, estate via Vic Damone's Army discharge, received news of Gaylord's lead Ronnie Vincent's Army discharge... The new album "Reunited" was formed by Milk Music to exploit film material... Hank Williams' death New Year's Day created a surge in consumer demand for his records.

20 years ago this week Decca signed Ring Nelson to a 20-year pact for \$1 million plus. King Records offered dealers a "Happy New Year" 15% off making \$2.50 instead of \$2.40. NARM pulled back double-digit price increases to gain more room for distributors in lieu of NARM's push for more direct from label service to member. **Pete Nielsen** and C-E-R signed FTC consent agreements resulting from charges of "bias and error" in representations of audience data. A delegation of West German jukebox operators was in Washington to help negotiate for global appeal to U.S. Copyright Act rules.

10 years ago this week Rumors of RCA's change in distributor price structuring were confirmed. WEA group of labels announced it was going with the discrete quadrasonic system after nearly deciding on the oval matrix mode. Cartridge Television's jump on the videotape market was reviewed by a analyst who declared "the videotape industry is finding its feet." The new year was also marked by three CES, Independent Home Entertainment and Navy Pier Houses & Variety Exhibit.

New Chiefs In E/A N.Y. Move

Continued from page 1

"back office" service of Atlantic Records, but will remain autonomous in terms of sales, promotion and adver-

titement. The reorganization apparently was swiftly enacted; Kazanow says he was first offered the job Jan. 5, just five days before the changes were announced. As such, many matters were unsettled at press time, including the planned size and location of the remaining West Coast office. Among the remaining staff, the major department will be represented on the Coast though the only department head who could definitely confirm would be remaining in L.A. was Tom Werman, who moved over from CBS to become senior vice president of A&R just one week ago.

In a related streamlining move, Elektra and Warner Bros.' country rosters have been combined in a new unit called Warner Bros. Nashville. The company utilizes the former Elektra staff, headed by Jimmy Bowen (separate story, page 47).

Kazanow stresses that Elektra will remain a full-line record company. "The only thing that's changing at Atlantic are computerized accounting practices. Other than that, we'll be separate record companies with separate management teams and points of view. Before this move took place, they (E/A) were going to be combining accounting services with Warner Bros."

Those plans have changed, Kazanow suggests, to strike a better geographical balance between coun-

"Warner Communications is already well represented on the West Coast," Kazanow says, and with A&R also here, 75% of its business was on the Coast. N.Y. will be more evenly distributed."

The shift of Elektra/Asylum, perhaps the quintessential West Coast label, to New York, especially coming on the heels of Chrysalis' move East—seems to underscore a shift in the balance of power between coasts in recent years. Kazanow agrees, noting he moved to New York four years ago, sensing that the momentum of the music business was moving Eastward.

With Kazanow installed as Elektra chairman, all three of the WEA labels are headed by executives with strong A&R backgrounds. Lenny Waronker was recently promoted to president of Warner Bros., while Alan Erkelson, the long-standing chairman of Atlantic, "Aka is the shrub of the business," says Kazanow. "All things stem from that."

Smith, who is stepping down after 32 years in the music business, will move into a new post in Warner Communications' rapidly expanding involvement in professional sports.

In a statement, David H. Hunter, WEA's co-chair operating officer, noted "Joe has long been known as an avid sports fan and has shown great knowledge and interest in the operations and business of professional teams. With Warner Communications' cable subsidiary already involved in several sports cable networks, along with its own

eshire of the Cosmo, Joe is regarded as an ideal choice to develop and expand our business."

Landval, who moved to E/A 18 months ago from the presidency of the CBS Records division, noted, "I view the relocation of our company to its original home in New York and our new interfacing relationship with Atlantic Records as a business decision of significant economic impact and far-reaching strategic importance."

How Lundwall's ascendancy to the E/A presidency would affect his stewardship of Elektra/Musician was one of many questions that remained unanswered last week, despite discussions with new York's

Kazanow, who has that he has people looking for a new New York headquarters for Elektra, and adds that the E/A office would not be combined with any other label on either coast. "I think it's a good move for Joe to expand E/A's musical base, specifically by getting more involved in black music." He added that E/A's classical line, Nonetheless, would not be affected by the changes.

As for the five-day notice regarding his career change, Kazanow notes wryly, "I'm one of those guys who makes quick decisions." Why was it that the principals didn't spend more time quietly laying the groundwork before announcing the shakeup? "Quietly laying ground-work in the record business?" Kazanow pants. "The only quiet thing I've ever heard in this business is the B side of a bad record!"

RONDO' VENEZIANO



D.J.

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